







W. C. Visserman







A  
GRAMMAR  
OF  
THE HIGH DIALECT  
OF THE  
TAMIL LANGUAGE,  
TERMED  
SHEN-TAMIL:  
TO WHICH IS ADDED,  
AN INTRODUCTION  
TO  
TAMIL POETRY.

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TRANSLATED FROM THE ORIGINAL LATIN,  
BY  
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*Of the Madras Civil Service.*

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Madras:

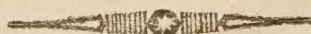
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## TRANSLATOR'S PREFACE.



No one can be considered thoroughly versed in the Tamil language, who is not skilled in both the dialects into which it is distinguished. A knowledge of the common Tamil is, indeed, sufficient for the conduct of all ordinary business, in our intercourse with the Natives; but to those who aspire to read their works of science, or to explore their systems of morality, an acquaintance with the Shen Tamil, or polished dialect, in which all their valuable books are written, and all their learning is contained, is quite indispensable. It is not, by any means, pretended, that the studies of all who learn the language should be extended to this dialect. The requisite proficiency could not be attained, but at the expence of much time and labour, which might in general be directed to more useful acquirements. But that there should be some who may be capable of examining the qualifications of those who teach, as well as of those who learn the language, and of ascertaining the merits of native works of science, appears to be requisite, inasmuch as the improvement of the people should be an object of solicitude.

A grammar of the high Tamil, therefore, as affording the means of attaining this capability, appeared to be a desideratum; and it was a conviction of its utility in promoting knowledge, as we find from his preface, which made the original author undertake this work.

BESCHI seems to have had a more perfect acquaintance with Tamil literature, than any foreigner who ever undertook the study; perhaps,



than any native of modern times. His voluminous works, both in prose and poetry, composed in Tamil, as well as his translations from it, are held in great esteem; and it is a singular fact, that one of the best original grammars of that language now extant, is the production of his pen.

His grammar of the low Tamil is already in general use, and is an invaluable introduction to that dialect: the present work contains all that a student needs to know respecting the high Tamil. The two together complete the subject, and no branch of Tamil philology is now inaccessible.

It may, perhaps, be thought by some, that this work should have been more detailed, and that it should have been at least as copious as the author's grammar for the Natives; but we must bear in mind, that two of the five heads into which Tamil grammar is distinguished, are here omitted, for reasons stated in the author's preface. In comparing this work with Tonnúl-Vilaccam, it must also be remembered, that, as the latter, in order to assist the memory of the Natives, who always learn their sciences by rote, is written in poetry, the conciseness of the diction must be frequently sacrificed on that account. That treatise is likewise loaded with examples, and each Sūtram is succeeded by a long commentary in prose. When all these causes of difference are duly weighed, I believe it will be found, that Tonnúl-Vilaccam contains very little, if any, useful information, which is not comprised in the present work.

Nearly a century has elapsed since this treatise was written, and as it has never been printed, the copies now extant have, by frequent transcription, become very erroneous, and even obscure. This was the case with the copy from which this version was made; and it was only by the collation of several texts, that the faulty passages have been amended or explained. The text, as it now stands, is consistent with itself; and therefore bears internal evidence that it does not any where materially differ from the true reading.

The present translation was undertaken with a view to facilitate the



student's labours. The style of the original is by no means elegant, and not unfrequently difficult; and although, among the students of the College, for whose use particularly these sheets are intended, many are, no doubt, sufficiently acquainted with Latin to read it, yet few could do so without some labour; and as the subject is in itself rather dry and abstruse, it appeared desirable to remove as far as possible, all extrinsic difficulties.

The Translator is aware that there are some who will differ from him on this point, and will argue, that no one who could read the original, would trust to a translation. This opinion is certainly not borne out by experience. The English version of BESCHI's low Tamil grammar, which is the work of a foreigner, and so badly executed as to be, in some parts, scarcely intelligible, is nevertheless used by the students of the College; and although the original may there be had, while the translation must be purchased at a considerable price, not one in ten has ever read the former, whilst every one is in possession of the latter.

In the translation, the object has been throughout, carefully to preserve the sense of the author, without a scrupulous adherence to his turn of expression. This, indeed, was the less necessary; because, the work being one of science, not of fancy, to explain the meaning was, of course, the principal end in view. It is, however, believed, that no material deviations will be met with.

BESCHI, in his preface, tells us, that he has not quoted authorities for his examples, because the names of the authors even of the most celebrated works are now unknown. This reason, so far as the name of the author is concerned, is certainly satisfactory; but it by no means accounts for his omission to refer to the works themselves. The Translator, who was obliged to search them, in order to correct the examples, thought it would add authority to these to subjoin the reference to each. This has been done whenever it could be found: there are, however, some quotations which still remain unsupported; but these have been employed immemorially in the Native grammars, and, it is probable, were origi-



nally taken from authors of repute, whose writings have long since perished.

The original works which have been consulted on these occasions, need not be described. None could be procured, remarkable either for accuracy or genuineness; so that it was necessary to consider the quotation as correct, when it was consistent in its sense, and an example of the rule which it was meant to illustrate.

Tamil scholars differ in their mode of distinguishing, in writing, mute consonants from those which are joined with the inherent short vowel, and the letter  $\pi$  from the medial long  $\bar{a}$   $\pi$ : the mode adopted here has been, to place a dot over all mute consonants, and to mark the letter  $\pi$  by an inflection of its right foot.

The Tamil stanzas quoted in this work have been divided into lines, which no one will doubt to be a much clearer way of writing poetry than the native method, according to which, little distinction is made between verse and prose; the number only of each stanza being interposed. From the commencement of the second part of the grammar, the lines too have been separated into feet, which will enable the student readily to perceive the construction of a stanza, and will assist in rendering this subject, in itself somewhat intricate, intelligible and easy.

A few notes have been added, for the purpose of pointing out what appeared to be inaccuracies, and which, if allowed to pass without notice, might mislead the learner. At the same time, it is with great deference that the Translator has ventured to dissent, on these occasions, from the learned author. The number of these annotations might have been considerably increased, had the object been to collect all the information which could be obtained, and to discuss the contradictory opinions of grammarians and their commentators. But this, it is evident, would have been at variance with the author's plan, of which brevity and consistency appear to have been the leading principles. A more copious treatise is not necessary to those who have resolved to attain a critical knowledge of high Tamil; because, by the time they have become



masters of these rudiments and their application, they will have acquired, from practice, whatever was too easy and obvious for insertion here; and if further information is desired, they will be able to search for it in native grammars: while, for those who read merely to satisfy curiosity, or to obtain a general notion of high Tamil, even this short work contains more than is required.

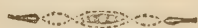








## THE AUTHOR'S INTRODUCTION.



C. J. BESCHI.

TO THE PIOUS MISSIONARIES OF THE SOCIETY OF JESUITS.

GREETING.

When I last year presented you with a grammar of the common dialect of the Tamil language, with the view of aiding your labours as ministers of the gospel, I promised that I would shortly say something respecting the superior dialect; but my time being occupied by more important duties, the work was deferred longer than I had at first expected. Urged, however, by the pressing solicitations of my friends, no longer to delay making public the information which I had amassed by a long and ardent study of the abstruse works of ancient writers, but to communicate the fruit of my labours, I resolved to avail myself of the little leisure which I could spare from more weighty avocations, and freely to impart what it had cost me no inconsiderable pains to acquire. I was further encouraged to the task, by my sense of the very favorable reception which my introduction to the common dialect had universally met with. Let me intreat the same indulgence for the present work. That the study will be one of considerable difficulty, I do not pretend to deny; but the labour will not want its reward. Among the Natives themselves, very few can now be found who are masters of the higher dialect. He among them who is acquainted even with its rudiments, is regarded with respect; but should he quote their abstruse works, he is listened to with fixed admiration; what praise, then, would they not bestow on a foreigner, whom they should find deeply versed in a science which they themselves consider scarcely attainable?



They will readily attend to the teaching of one whose learning is the object of their admiration. And as this may evidently lead to the honor of religion, and promote the salvation of those about us, I am satisfied that this consideration alone, operating on zeal like yours, will suffice to excite you to the study of this dialect, notwithstanding the difficulties that attend it.

But since almost all the Tamil works in this dialect are in verse, I trust you will not deem it improper, if I venture to draw your attention to heathen poets, and to the study of poetry. In former times, **ST. JEROME** was severely censured for having, by the introduction of examples from the poets, sullied the purity of the church with the pollutions of the heathen. **ST. JEROME**, in his learned reply, demonstrates, that the apostle **PAUL** repeatedly cites from the poets, in his epistles, and that the most exemplary among the fathers not only made frequent use of illustrations from the writings of laymen, but that, even by their own poetry, they, far from polluting, embellished the church. These remarks apply with particular force in this country, the natives of which are swayed not so much by reason as by authority; and what have we from their own authors to adduce in aid of truth, except the verses of their poets? For, since all their writings are in verse, they have reduced to metre their rules of art, and even the rudiments of their language: whence, they naturally suppose, that he who does not understand their poetry, is totally ignorant. Moreover, there are excellent works in Tamil poetry on the subject of the divine attributes and the nature of virtue; and if, by producing texts from them, we turn their own weapons against themselves, they will blush not to conform to the precepts of teachers in whom they cannot glory without condemning themselves. If we duly consider what has been said, we shall be satisfied, that, in this country especially, it is highly proper in a minister of the gospel to read the poets, and to apply himself to the study of poetry.

The first person who wrote a grammatical treatise on this dialect, and who is therefore considered as its founder, is supposed to have been a devotee named Agattiyan, respecting whom many absurd stories are related. From the circumstance of his dwelling in a mountain called



Fodiamalei, in the South of the Peninsula, the Tamil language has obtained the name of தென்மொழி, or *Southern*, just as the Grandonic is termed வடமொழி, or *Northern*, from the supposition that it came from the Northward. A few of the rules laid down by Agattiyan have been preserved by different authors, but his works are no longer in existence. After his time, the following persons, with many others, composed treatises on this dialect, viz. Palacâyanâr, Ageiyanâr, Nattattanâr, Mayôsurer, Cattiyanâr, Avinayanâr, Câkkeippâdiniyâr. The works of all these writers have perished, and we know that they existed only by the frequent mention of their names in books which are now extant. One ancient work, written by a person called Tolcâppiyanâr, (*ancient author*) is still to be met with ; but, from its conciseness, it is so obscure and unintelligible, that a devotee named Pavanânti was induced to write on the same subject. His work is denominated Nannûl, a term that corresponds exactly to the French *belles lettres*, and the Latin *Litteræ humaniores*. Although every one is familiar with this title, few have trod even on the threshold of the treatise itself. The author divides his subject into five parts, which are comprised in the following line :

எழுத்துசொற்பொருளியாப்பணி.

1st. எழுத்து, Ezjuttu. *Letters*. This head treats on pronunciation and orthography.

2d. சொல், Chol. *Words* ; which are composed of letters. This head treats of the noun, the verb, and the other parts of speech.

3d. பொருள், Porul. *Matter* ; or the mode in which, by uniting words, a discourse is formed. This head treats on amplification, the affections of the mind, &c. It is subdivided into Agapporul, and Purapporul ; that is to say, into *matter interior* and *exterior*. The former relates to the passions and affections of the mind, which act on man internally ; the latter, to things external to man.

4th. யாப்பு, Yâppu. *Versification*. The Tamil writers confine their remarks on this head to the subject of prosody, and say nothing of the art of poetry.



5th. அணி, *Ani. Embellishment*. This head treats on tropes and figures.

The term Panjavilaccanām, which we here used, is the general expression for these five heads.

Pavanānti not having completed his design, his Nannūl comprises only the two first heads, viz. *Letters* and *Words*; on each of which he has treated at considerable length. On his death, a person named Nāreccavirāja Nambi, took up the subject, and wrote on the third head, or *matter*. A devotee called Amirdasāgaren, (sea of nectar,) composed a treatise on the fourth head, or *Versification*, which he entitled Cārigei; and lastly, a person named Tandi wrote on the fifth head, or *Embellishment*: his work was called from him Tandiyalancāram; the word Alancāram being the same as *Ani*.

On *Amplification* and *Embellishment*, the third and fifth heads, I shall say nothing; because my readers are already acquainted with the rhetoric of Europe, to which nothing new is added by the Tamil authors. As I have also treated fully on the *Letters* in the grammar of the common Tamil, the remarks which I shall here offer on that subject will be confined to the peculiarities which exist in the superior dialect. This work will, accordingly, be divided into two parts; the first of which will relate to *Letters* and *Words*; the second, to *Versification*. Under the latter head, I shall take occasion to say something respecting the art of Tamil poetry.

In the course of this work, much will be purposely omitted, either as being not of frequent use, or attainable by a little practice: my object being, merely to explain the first rudiments of the language, and thereby to remove the more prominent obstacles which oppose its attainment.

I shall frequently adduce examples from the most esteemed authors; with the view, as well of illustrating the rules which I may lay down, as of initiating the student into the practice of the language. As many of these examples will appear without the name of the author being annexed, it becomes necessary to explain, that the Tamil writers do not usually prefix them to their compositions; and although the names of some have been handed down to us by their commentators, yet the number of com-



mentaries which have been written on poetical works, is small; and even in these, the author's name is not always mentioned. For instance, the commentator on the poem Chintàmani speaks in terms of praise of its author, whom he styles the master of all the learned. He may indeed with justice be called the prince of Tamil poets, but of his name the commentator does not inform us. Nor are we to suppose that the work itself is called after its writer; Chintàmani being only an appellation bestowed on the hero of the poem, whose name is Sívagan. In like manner, we learn that the poet so well known under the name of Tiruválluven, who has left us a work containing 1,330 distichs, was of the low tribe of Paraya, but of his real name we are ignorant: for although he had no less than seven commentators, not one of them has mentioned it. Válluvan, is the appellation by which soothsayers, and learned men of the Paraya tribe are distinguished; and Tiru here signifies *divine*, in the sense in which we say *the divine Plato*. Such is the origin of this honorary title, which has now come to be used as the real designation of the person to whom it is applied. Again, we have a collection of moral sentences worthy of Seneca himself, written by a woman who, if we may believe tradition, was sister to the last mentioned author; but her real name also is unknown, although she is always called Auviyâr, a title which is appropriated to aged matrons. There is another work which I shall occasionally quote, and the title of which is Nàladiyâr, which contains 400 epigrams on moral subjects. The origin of this name is said to be as follows: eight thousand poets visited the court of a certain prince, who, being a lover of the muses, treated them with kindness, and received them into favor: this excited the envy of the bards who already enjoyed the royal patronage, and in a short time they succeeded so completely in their attempt to prejudice their master against the new comers, that the latter found it necessary to consult their safety by flight; and, without taking leave of their host, decamped in the dead of night. Previous to their departure, each poet wrote a venbà on a scroll, which he deposited under his pillow. When this was made known, the king, who still listened to the counsels of the envious poets, ordered the scrolls



to be collected, and thrown into a river, when 400 of them were observed to ascend, for the space of four feet, nàladi, against the stream. The king, moved by this miraculous occurrence, directed that these scrolls should be preserved; and they were accordingly formed into a work, which, from the foregoing circumstance, received the name of Nàladiyâr.

I have now said all that I think necessary by way of introduction to this work. In conclusion, I have only to assure the student, that if he will apply himself to the perusal of the ancient authors, he will find their writings to be by no means undeserving of his attention. Farewell!

*Ides of September 1730,*





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# PART THE FIRST.

## CHAP. I.

### SECTION THE FIRST.

#### OF LETTERS.

I. To the rules respecting letters which are given in my other grammar, and which are equally applicable here, the following are added.

In naming the letters in this dialect, those which are short are distinguished by the affix கரம், and those which are long, by காரம்; thus, அ is termed அகரம், and ஆ, ஆகாரம்; த, தகரம் and தா, தாகாரம். Hence, Tiruvalluven says, அகரமுதலெழுத்தெல்லாம், &c. *The alphabet begins with அ.* In the Shen Tamil or higher dialect the Grant,ham characters are never used; but to the letters employed in the common dialect, one consonant is added, which is termed இயதம், and is written thus ஃ: this letter resembles the consonant *g*, obscurely uttered, with a deep guttural sound: it has the force of a consonant, but is never joined with a vowel; the effect, therefore, of inserting it in any word, is to render the syllable which precedes it long by position, although by nature it be short. Thus, if அது be written அஃது, the first syllable becomes long in prosody, from its position before two consonants. Example.

அனபினவழிய துழிநிலையஃதிலொர்க்

கென புதோலோபார்த்தவுடம்பு

திருவ - அ, அதி - ஃ, குற.

Here if, instead of அஃதிலொர்க், the poet had written அதிலொர்க், the first syllable of the word would have been short, which would not have suited the metre. In order to explain the poet's meaning, the Student must be apprized that, in Tamil, the body is occasionally termed உட்கொலை, the seat of life. The distich may be rendered: *That is the seat of life which walketh in the paths of affection: the bodies of such as lack affection are only bones covered with skin.*

II. The letters are distinguished by the Tamil grammarians into various classes.

First. The whole alphabet is divided into vowels—consonants—and consonants joined to vowels, that is, syllables. The vowels are twelve in number, and are termed உயிர்; the consonants, exclusive of ஆயநம், are eighteen in number, and are termed மெய, or ஒற்றை; and consonants joined to vowels, are termed உயிர்மெய, *animated bodies*.

Secondly. The vowels are distinguished into five short, குறியு; அ, இ, உ, ஏ, ஓ, and seven long, நெடியு; ஆ, ஈ, உள, ஏ, ஐ, ஓ, ஔ. This distinction has been fully explained in the grammar of the common dialect.

Thirdly. The consonants are divided into three classes: 1st வலி எனம், *hard letters*, or, as the Greeks term them, *rough*: they are, க, ச, ட, த, ப, ந. 2nd மெலிதெனம், *soft letters*: they are, ங, ஞ, ண, ன, ம, ன. 3rd இடையினம், *mediate letters*, that is, neither hard nor soft: they are, ய, ர, ல, வ, ழ, ள. This division must be carefully remembered, as it will throw much light on what is to follow.

Fourthly. The consonants are distinguished into மொழிமுதலெழுத்து *initial* and மொழியிறகுறுத்து *final*; that is, such as may begin, and such as may end a word. The initials are nine; viz. க. ச. த. ப. ங. ஞ. ண. ம. ய. வ.; the finals are eight; \* viz. ன. ம. ன. ய. ர. ல. ழ. ள: we may,

\* This enumeration of the finals is supported by the following rule from an original grammar intitled Virasózhiyam வீரசோழியம்.

ஈறுமகரவகரகடாழுமிடையினத்தி  
லேறுமவகரமொழித்தைநனுகைநதெழ்வுயிரும  
வீறுமவிவேககடங்குமளிககிடைமேவிறறெனறு  
கடறுநதமிழ்நுகிறறெழுத்தாமென்பர்கோலவகையே

சுந்திப்படைம - எ, பாட்டு

ம & the two ன's (ன & ன): of the *mediate letters*, rejecting வ: and of the beautiful vowels twice five are declared to be final letters in Tamil, whose region is between the virtue-bestowing Vēngudam (Tripaty) and Cumari (Cape Comarin)—Oh thou ornamented with handsome bracelets!

It is here asserted, that this class consists of ன, ம, ன all the mediate letters except வ, and ten of the vowels. But in Tonnul vil'accam, (எழுத. ல, சூத.) Beschi has followed கனனூல, (எழுத. சூஉ, சூத.) where வ also is stated to be a final. He has omitted it here, probably because of its unfrequent occurrence. In Tolkāppiyam தொல்காப்பியம், we read வகாகிளவிநானமுழியிறறது, மொழிமரபின் சஅ, சூத. Four words terminate in the letter வ they are இவ் these அவ் those (distant) உவ் those (between இவ் and அவ்) தெவ் enmity.



however, meet with one or two instances in this dialect, where the imperative of a verb ends in கு. as உரிகு *imp:* of உரிஞ்சுவ to *suck*, † I am aware that in the common dialect, we have words which begin with ஸ, as ஸண்டு *two*, ஸோமம் *hair*; and with ல, as லாபம் *gain*, லோகம் *metal*: but in Nannu'l we are told, that இ or உ † must be prefixed to such words; and that we ought to write இாண்டு, உஸோமம், இலாபம், உலோகம். The author adds that, even to words beginning with ய, it is not only allowable, but elegant to prefix இ, so that for யாவண் *elephant* we may write இயாவண், and for யாததனை *journey*, இயாததனை. In this dialect, words commencing with ட, as டாபு *a list*, and with த, as துநதை *filthiness*, are never used.

Fifthly. Of the twelve vowels, the following three, உ, இ and ஐ, have two states; in one of which they are integral, in the other abbreviated. I shall notice each of these vowels separately.

உ. If this vowel be joined to a hard letter, and be preceded by a syllable long by nature, as in நாடு *country*, ஆறு *river*, காடு *wood*; or long by position, as in கற்பு *chastity*, அச்ச *a stamp*; or if it be preceded by two short syllables, as in அரிது *difficult*, கழுவு *a vulture*: in all these cases, it is termed குற நியலுகம், *abbreviated உ*. Hence, while to the utterance of a short vowel one measure of time, called மாததனை, is allotted, to this abbreviated உ only half that length is allowed; and this is the cause, why it is always cut off before another vowel. On the other hand, although in the word நடு, for instance, உ is joined to ட, which is a hard letter, yet, since it is preceded by one syllable only, and that a short one, and is not followed by a double consonant, it is neither abbreviated, nor can it be cut off; as has been explained in the grammar of the common Tamil, No. 13. In this case, it is called குற நியலுகம், *integral உ*.

இ. We have said, that to words beginning with ய, as யாவண், யாமம் *midnight*, it is reckoned elegant to prefix இ, and to write இயாவண், இயா

† and also in ந; as டொருந, *imp.* of டொருநதல் to *join* v. n.

† In Nannu'l we are told, that to some words beginning with ஸ, அ also is prefixed, as, அஸகம் *an isle*.

மம. This vowel is then termed குற நியதிகரம், and the measure allotted to it is half a மாதஞா. In verse, if the metre require it, it may be considered as a consonant, and not as a syllable: Thus,

குழவினி இயாழ்னி தென்பர் தமமககண

மழவலசெசா றகேளாதவர்

இருவ - எ, அதி - கூ, குற.

Here, இயாழ் has been used for யாழ்; but if the இ were considered as a vowel, the measure of the verse would be destroyed. The passage may be rendered: *Those may praise the pipe and the lute, who have never heard the prattle of children of their own*: which is as much as to say, that the voice of these is sweeter to a parent's ear than any music.

ஐ. This vowel, when it occurs in monosyllables, or when it becomes அளபடை, (a term which we shall presently explain,) is never abbreviated; but it is abbreviated in the middle or end of polysyllables, and is then called இயாகதுகரம். This is no longer pronounced, as in other cases, ai; but soft, as ei; and is short in verse.

Sixthly. அளபடை is a certain protraction of the sound of any letter. The seven long vowels may be lengthened by அளபடை, which in this case, is termed உயரளபடை. This is done, by adding to the long letter its corresponding short one, which last must be written in its primitive form. Thus அ is added to ஆ: இ to ஈ, &c. The letter இ is made to correspond with ஐ, and உ with ஊ†. In pronouncing a syllable which is lengthened by அளபடை, the sound is to be protracted; and it is considered, in verse, equivalent to two syllables. Example:—

கறறதனூலாயபயனெனகொலவாவறிவ

னறருடொழாஅனொனின

இருவ - முதல், அதி - உ, குற.

*What is the fruit of learning, if they (the learned) worship not at the goodly feet of Him the purely wise?* Here, if from the word தொழார்அர், we take away the அ, which has been inserted by அளபடை, the verse will be lame.

† Because இ i is the last component of the diphthong ஐ ai; as உ u is of the diphthong ஊ ou.



III. Of the consonants, the following eleven, ங. ஞ. ண. ந. ம. ன. ய. ல. வ. ள. ள், when they are ஒற்று, that is, not united with vowels, may be doubled, both in writing and pronouncing, by அளபெடை; which in this case, is termed ஒற்றளபெடை: Thus, for அங்கண் *there*, we may write அங்கங்கண். If the consonant be already double, a third may be added by this figure: Thus, மின்ன னு *lightning* may become மின்ன ன் னு; consonants thus doubled are sometimes, though rarely, considered, in verse, as one syllable. ஒற்றளபெடை is a figure which is allowed only in poetry, and even there it is seldom used: உயிரளபெடை, on the contrary, occurs repeatedly even in prose; particularly the அளபெடை of the letter உள், which is employed, both in verse, though the metre may not require it, and in prose, when the conjunction உம் is to be added to a word ending in உ: thus, அதுஉம் is put for அதுவும், செய்வதுஉம் for செய்வதுவும், and சொல்லுவதுஉம் for சொல்லுவதுவும்.

தமமையிகழநதமைதாமபொதுபபதன நிமற  
 றெமமையிகழநதவிவிபபயததாலுமமை  
 யெரிவரயநிரையததுவிழவர்கொடுவனது  
 பரிவதுஉஞ்சானடுருகடன

நாலடியார் - டிஉ, எடு - அ, கவி.

If, in the last line, the poet had written simply பரிவதும், the metre would still have been good. The sentiment contained in the foregoing passage would not be unworthy even of a Christian: *It is the duty of the wise not only to forgive despite; but also to pity those who are about to fall into hell the place of fire, as the fruit of the despite they have done them.*

IV. I take this opportunity to explain the nature of the மாதகிரை, by which the Tamils measure the quantity of their letters: a மாதகிரை is defined to be, that space of time which is occupied by the twinkling of an eye, or the snapping of a finger. Of these spaces, one is allotted to a short syllable, two to a long one, and three to a long syllable to which a short one has been added by அளபெடை. One space and a half is

allowed to the letter ஐ, \* when abbreviated; but to உ and இ, when abbreviated, only half a space. Half a space is also allowed to consonants, and to the letter ஆயதம்; but a consonant doubled by அனபெடை occupies one entire space.

## SECTION THE SECOND.

### OF ORTHOGRAPHY.

V. The rules for orthography detailed in the grammar of the common dialect, (No. 17 to 32,) must be rigidly observed in this dialect. To those rules I shall here add a few remarks; dwelling particularly on such points as appear to be most important.

First. It is a general rule of Tamil orthography, that soft or mediate letters are never doubled after a long letter. Hence, since in the word ஆயயாவும், ய, being a mediate letter, cannot be doubled after ஆ, which is a long letter, we may immediately perceive that it is to be read *áyayárum*. In the word காணாடன since ன is a soft letter, we must read *kánanádan*.

Secondly. Words which are usually written with a reduplicated letter, provided that letter be either soft or mediate, may drop the reduplication, or not, as best suits the metre. The same may be done even in prose, when it conduces to the harmony of the period: thus, for செமயன் to

\* On this point grammarians differ. Beschi here follows Virasózhiam (சுந்தரபாடலம் - அ, பா - ௫) and Yápparungalam, as quoted in other grammars; while in Tonnul Vil'accam. (எழுத. மசு, சூத.) he follows Nannul, (எழுத. எழுத்தமல - சமசு, சூத.) where the time allotted to abbreviated ஐ is only one மாததினா. The following verse from Náladiyār, is at variance with the latter authority.

வைகலு மவைகலவரகண்டு மஃதுணரார்  
வைகலு மவைகலிவைகுமென நின புதுவர்  
வைகலு மவைகற ந மவாணுண்டு மவ்வைகுதல்  
வைகலிவைதே ணாரதார்

அ - ஏடு - கூவ - கவி.

Although they daily see the morning break, yet they understand it not, and daily rejoice in the thought that the present day is the past one: they do not daily consider the past day to be one day added to that portion of their life which has expired.



do we may read செயல்; for கொள்ளல், கொள் to buy; for என்ன what. என்; for எனின if said, என்ன; for எல்லாம் all, எல்லாம்; for உள்ளம் heart, உளம்; &c. Thus also.

சொல்லுதல்யார்க்குமெனியவரியவாரு

சொல்லியவண்ணஞ்செயல்

திருவ - சுயஎ, அதி - ச, குற.

If the author had written செய்யல், the first syllable would have been long, and would not have suited the metre. The meaning of the couplet is: to teach is easy to all; the difficulty is, to practice what we are taught. This rule is, however, to be applied with caution; particularly where there is room for ambiguity: thus, if for வில்லை, the accusative of வில், a bow, you write வீலை, the word will signify price; and if for கல்லை, the accusative of கல், a rock, you put கலை, the meaning will be a stag &c. The principal use of this rule is, to apprize the student, that many words, thus contracted, will be found in books, which must not be sought for in the dictionary under that form.

VI. Of the changes which take place in connecting the words of a Tamil sentence, I have spoken at length in the other grammar; but I think it necessary to make a few additional remarks in this.

First. If a word beginning with ன be preceded by a long monosyllable ending in ம, or by a polysyllable terminating with that letter, the ம of the first word is sunk, and the ன of the second remains unaltered: thus, for நாமநடந்த we must write நநடந்த, and for மனமுநோக, மனநோக. If the ம were not dropped, these words would be read námanadanda, manamanóga.

If the preceding word ending in ம be a short monosyllable, as செம், எம், வெம், the ம is changed to ந: thus, செம் and செல் become செந்நெல் red paddy; எம் and நாடு, எந்நாடு our country or what country; and வெம் and கீர், வெந்நீர் hot water. Hence, it is an error to write சென்னெல், வென்னீர், என்னாடு: this last word, thus written would signify my country; whereas எந்நாடு means either our country, or what country?

Secondly If a word beginning by ன be preceded by a short monosyllable ending in ம, the ன is changed to the preceding letter: thus,

தண்ணீர் (from தண்ணீர், *cold*) and நீர் (*water*) become தண்ணீர் *cold water*: and கண்ணீர் and நீர், கண்ணீர் *a tear*. So, from என and நாடு is formed எனாடு *my country*; and from பொன் and நாணி, பொன்னாணி *a golden string*. The words thus united contain a double letter, which according to a rule laid down in No. 8, we may occasionally write single: thus, for கண்ணீர் we may use கண்ணீர்; and for கண்ணலொள, கண்ணலொள *a woman with good eyes*. We must be careful, however, not to write கண்ணலொள; for that would be read *kananallál*.

If a word beginning with ந be preceded by a long monosyllable ending in ன or ன, or by a polysyllable terminating with either of those letters, the ந is dropped; thus வீண and நசை form வீணசை *fruitless desire*; and நான and நடந்தேன, நானடந்தேன *I walked*. So also with polysyllables: thus, if the following words, அரசன் *king*, மன்னன் *monarch*, மகன் *son*, அரண *fortification* கயண *sling*, be united with the word நல்லன் (*masc.*) or நல்லது (*neu.*) they will form, respectively, அரசன் நல்லன், மன்னன் நல்லன், மகன் நல்லன், அரண நல்லது, கயண நல்லது. When, however, the last syllable of the polysyllable is short, the ந is sometimes changed to the preceding letter: thus, இவன் நாடு, இவனாடு *his country*; மகன் நல்லன், மகன்னல்லன்; அரண நல்லது, அரணன்னல்லது. But we must never write இவன்னாடு; for this would be pronounced *ivananádu*.

Thirdly. If a word beginning with ந be preceded by one ending in ல, the ல and ந are resolved into ன; and if by one ending in ன, the ன and ந are resolved into ன. In either case, the new letter is doubled, or not, according to the rule laid down in the foregoing paragraph: in other words, whenever the ந is permuted there, the ன or ன must be doubled here; and when the ந is struck out there, the ன or ன must remain single here: thus நல் *good* and நூல் *science* are resolved into நன்னூல் *belles lettres*, நால் and நான்கு into நான்கு *four times four*; விரல் and நீண்டது into விரன்னீண்டது *the finger is extended*; thus, also, தென் and நீர் become தெண்ணீர் *clear water*; தாள and நல்லொள, தாணலொள *a woman with handsome feet*, and இருள் and நீக்கினான், இருண்கினான் *he dissipated the darkness*.



When a word ending with லீ comes before a word beginning with ம, the லீ is changed to னீ; and when a word ending in னீ comes before such a word, the னீ is changed to ணீ: thus, from நால் and முகம் is formed நான்முகம் *four faces*; and from பொருள் and மாட்சி, பொருண்மாட்சி *the excellence of a thing*. Hence, the compound word பனமை *plural* comes from பல்; நன்மை *goodness* from நல்; வெண்மை *whiteness* from வெள்; &c.

Fourthly. If a word beginning with த be preceded by one ending in னீ, the த is changed to ட; and if by one ending in னீ, to ட்; and to this rule there is no exception: thus, கண, and துடைத்தானை become கண்டுடைத்தானை *he wiped his eye*, கவண and தெரிந்தானை, கவண்டு தெரிந்தானை *he selected a sling*. If we were to omit the change, and write கவணதெரிந்தானை, the words would be read *kavanaterindán*: thus also, எனதவரி must be written என்றவரி *my head*; மானதவரி, மானறவரி, *a slag's head*; and இவனதவரி, இவனறவரி *this man's head*.

When the word ending in னீ or னீ, that precedes another beginning with த, is nominative in form, but oblique in signification, the னீ or னீ also may be changed to டீ or ட், respectively, these letters being written, or dropped at pleasure. Agreeably to this rule, the author of சிந்தாமணி uses அவதேரீ, *his chariot* with single ற, for அவனதேரீ; and he might also have written அவந்தேரீ: thus, for விண்ணசை, *the region of heaven*, மண்ணசை, *the region of earth*, we may write விட்டசை, மட்டசை.

Tamil writers frequently employ the nominative for the accusative: in order, therefore, to distinguish the two, when the word which is thus used ends in னீ or னீ, and is followed by another beginning with any rough letter, னீ must be changed to டீ, and னீ to ட்: thus, in the following instances, where மகன் *son* is put for மகனை, we write மகந்தேடினா, *he sought his son*: மகற்கண்டான *he saw his son*: மகற்கினைந்தான, *herebuked his son*: மகற்பேணினா *he cherished his son*.

Fifthly. When a word beginning with த is preceded by one ending in னீ or னீ, under such circumstances that, according to the rules of the common Tamil, (see the other grammar, No. 19. 20.) the த would be doubled, then, in this dialect, the த is not doubled, but the னீ in the one

case is changed to ட், and the ல், in the other, to ற்; and it is then optional, whether to change the following த to the letter which precedes it, or to drop it: thus, in this dialect, we do not write நாஸ்தீதாறும, but நாட்டோறும or நாடோறும; *daily* neither வனத்தில்தீறிநதான, but வனத்திற் றிரிநதான, or வனத்தி றிரிநதான, *he wandered in the forest*. A mode analogous to this is observed when any other of the rough letters follows ன் or ல், under the circumstances mentioned above: thus, instead of நாஸ்ப்பட, we write நாட்பட *for a length of time*, thus, likewise நாட்கடன *the duty of the day*, நாட்சி றிது, *days are few*; வனத்திற் செனருன கிடநதான - புக்கான *In the forest he went, lay, entered*.

When, after a word ending in ன் or ல், a rough letter is not doubled in common Tamil, if the letter be த, it is often, according to this rule, changed to ட or ற; the preceding ன் or ல் also being sometimes changed to ட or ற, but more commonly dropped: thus, for இவள்தநதாவ, *She gave*, இவடநதான; for குரல்தாழநதது - குரறுழநதது *the voice is low*.

#### Example.

அகழ்வாரைததவகுவிமை பொல்ததமமை

அகழ்வார்ப்பொறுததறலி

திருவ - டென், அதி - முதல், குற.

The two last words are put for பொறுததல்தலி. The passage is rendered: *It is a chief virtue to forgive slanderers, even as the earth supports those who cut it with the plough.*

Sixthly. Under what circumstances the rough letters க. ச. த. ப. are to be doubled at the beginning of a word, has been explained in the other grammar. I shall here add one rule: When a noun ending in ன் has the force of an accusative, but the nominative form, the rough letter which follows it must be doubled: thus, in the example just quoted, the construction is the same as if it were அகழ்வாரைபொறுததல்; but as the author has used the nominative அகழ்வாரி for the accusative, he has written பபொறுததல், doubling the ப. If, without doubling this letter, he had written அகழ்வாரபொறுததல், the word அகழ்வார would have been in the nominative; a construction which would have implied that the slanderers themselves were the persons to forgive.



## CHAP. II. OF THE NOUN.

### SECTION THE FIRST

#### OF THE DECLENSION OF NOUNS SUBSTANTIVE.

VII. Before I proceed to the forms of the cases by which nouns substantive are declined, I must observe that in the declension of nouns of this language, both in the common and in the superior dialect, there is a certain peculiarity. Beside the nominative form proper to each noun, and beside the terminations of cases in both numbers, common to all nouns, there is yet another termination or form, which I shall denominate *the oblique*. This is not the uninflected noun, neither is it any case of it; for it differs from the nominative form, and is frequently used by itself, without any casual termination. The form of the oblique is not the same in all nouns, but varies according to the following rules.

First. All nouns, except those in அம், and some of those in உ, (of which hereafter,) form their oblique by adding இன் to the nominative: thus நா makes நாவின, *the tongue*, நமசி - நமபிமின, *a lad*, தீ - தீமின, *fire*, மாசபு - மாசிபின, *the breast*, கோணமு - கோணமுவின, *a cloud*, மவல - மவலமின, *a mount*, கோ - கோவின, *a king*. So also, கண - கணின, *the eye*, பொன - பொனின, *gold*, பொய - பொயமின, *a lie*, அமர் - அமரின, *a battle*, பகல் - பகலின, *the day*, புகழ் - புகழின, *praise*, தாள - தாளின, *the foot*.

If the final ன் be followed by a rough letter, it is changed to ற்; as அழகியகண்ணிற்குழவி, *a child with fine eyes*. Here, the termination இன் is by no means a form of the genitive; for, in the higher dialect, this case ends in அது; nor would the use of the genitive, in this instance, have been proper: but it is a form common to all the cases; for, as we shall shortly see, it may take any of the casual terminations.

Secondly. All the nouns of which we have hitherto spoken, have another form of the oblique, which is the same as the nominative: accordingly the example last quoted might have been அழகியகண்ணுழவி; or, more

elegantly அழகியகட்டுழவி: thus, also, பகிற்போசனம், or பகற்போசனம், *a mid-day repast.*

Thirdly. Words ending in அம், to form the oblique, reject this termination, and take the affix அதது: thus, மனம் - மனதது, *mind*, இடம் - இடதது *place*. To this last form we may add இன், dropping the உ: thus, மனதின், இடதின். Example, அழகியமுகத்திறகுழவி, or அழகியமுகத்தககுழவி; *a child of a beautiful countenance.*

Fourthly. Of nouns in உ such as have for their final syllable டு or து, not preceded by a single consonant, but either by more than one syllable, as in தகடு *a plate*, கயறு *rope*, or by one long one, as in வீடு *house*, ஆறு *river*, form their oblique by doubling the ட or த of their final syllable: thus, the foregoing words become தகட்ட, கயறறு, வீட்ட, ஆறறு, respectively. To these also, dropping the உ, இன் may be added: thus, தகட்டின், கயறறின், வீட்டின், ஆறறின். Example: வீட்டுக்கதவு, or வீட்டிற்கதவு; *the door of a house.*

VIII. The rules respecting the oblique should be carefully observed; for it is very frequently employed in this dialect, its uses are:

First. in declining nouns; of which hereafter.

Secondly. In forming adjectives from nouns: thus, காட்டுவழி, or காடமுனவழி: *A silvan road.*

Thirdly. To denote possession as பூனின்மார்பன், or பூணமார்பன்; *A man having an ornament on his breast*; பெருமபொருளிற்காததன், or பெருமபொருட்சாததன், *Sattan who possesses great wealth.*

Fourthly. In expressing the qualities of the mind, or the members of the body: thus, பெருநதையயிற்சாததன் *Sattan who has much kindness*, அஞ்ஞாமனததுச்சாததன் *Sattan who has a fearless mind*, அகன்றமார்பிற்காததன் *the wide breasted Sattan* கொடுமுகத்துச்சாததன் *the savage faced Sattan.*

Fifthly. In expressing the time in which any person or thing exists or has existed, or in which any thing is or was done: as முற்காலத்துச்சொய்கு, *the history of former time* இந்நாட்பயிர் or இந்நாளின்பயிர் *the corn of this time.*



Sixthly. In expressing the place of abode as, இவ்வூர்ப்பசு *a cow of this village*, காட்டுப்பசு *a wild cow*, கொம்பிற்பூ *a flower growing on a branch*, குளத்தப்பூ *a flower growing in a tank*.

Seventhly. The oblique in தது is used for the ablative in இல்; as அந் தாததுவாழ்கின்றோம் *we live in the world* for அந் தாததில்—அறிவாரில் *there are none on earth able to know*, for தில்ததில். It is used also in comparison: thus, in the work entitled Silappadikāram we have அறையாயசூழ்ததரு நறிகவர்க்கும் *the foot path on the declivity of the hill branches off like a trident*, where சூழ்தது is put for சூழ்ததே தப போல. So also, மாவறிததாமததுமணிநிறாதது; *the gems are arranged according to the beauty of a garland*; where தாமதது is put for தாமததை பபோல or தாமததாலே.

We have stated, that the oblique has sometimes the same form as the nominative. In these cases, if it end with a vowel, or with ய or ர, and be followed by a rough letter, this last must be doubled, thus மலைப்பசு, *a mountain cow* கொடிப்பூ, *the blossom of a creeper* நெய்க்குடம் *a pot of clarified butter* மலர்ந்ததேன, *the honey of a flower*; if it end in ன் or ன், this letter must be changed to ட்; and if in ன் or ல் to ற்: thus, எரி கட்சாததன, *The fiery eyed Sattan* நெடுமவாட்சாததன, *Sattan with a long sword* பொற்கம்பி, *gold wire* கடற் றிறா *a wave, of the Sea*.

IX I now proceed to the declension of the noun.

Pavananti, in his Nannūl, exhibits the cases, which he terms வேற முறை, in the following method and order.

பெயரோ - ஐ - ஆல -

சூ - தின - அது - கன

விளி - யென ரு கு ம

அவற் றின பெயர் முறை

சொல்லதி - பெயரியலி - ஈயரு - ஆத.

This arrangement, although it differs from the European, I think it advisable to follow; because Tamil authors constantly distinguish the cases by number, as *the first, the second, the third*, case; which

will not be understood, unless we know the order in which they are classed.

1st case. பெயர் *the name or nominative.*

2nd case, இ. This corresponds with our *accusative*, and is formed by adding the termination இ to the oblique: thus, from மலை *mount* மலை யினை, or மலைமை; from மனம் *mind* மனத்தினை or மனத்தை; from வீடு, *house* வீட்டினை or வீட்டை; from ஆறு, *river* ஆற்றினை or ஆற்றை; from தகடு. *plate* தகட்டினை or தகட்டை; from கயிறு *rope* கயற்றினை, or கயற்றை.

3d case, ஆல்; of which Pavananti says;

முனருவதனுருபால்ஔொடாடு  
கருவிகருத்தாவுடனிகழுவதன பொருள்

சொல்லி. பெயரியல் - சயி, சூத.

He here assigns, to this case four terminations; ஆல், ஆன், ஔ, (with the first syllable long,) ஓடு, (with the first syllable short:) so that, we may say கண்ணால், கண்ணான், கண்ணோடு, கண்ணோடு, பார்த்தான், *he saw by, or with his eye*; We may also add these terminations to the oblique, and use கண்ணினால், கண்ணினான், &c. When the termination ஓடு (with the first syllable short,) is used, the ஁ cannot be struck out: I have met with only one instance where this was done, which was in the poem Chintamani.

This case corresponds with our *ablative*, whether causal or social. First it expresses the active, material, and instrumental causes which are signified by the term கருவி - as; குயவகுலாயகுடம், *a pot made by a potter*, மண லுலாயகுடம், *a pot made of earth*, திருக்கயாலாயகுடம். *a pot made by means of a wheel.*

Secondly It expresses the impelling cause, whether extrinsic, as the command of an other, or intrinsic, as the final design: these are signified

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Note. The affix ஓடு which generally designates the social is used for the causal, where the cause and effect are co-existent. as தீயொடுபுகை, *smoke from fire* பனியாறகு னீர், or பனியொடுகுனீர், *cold from dew.*



by the term கருததா, as அரசனாபயகுளம், a tank made by command of the king; பயிரிடுவாய்குளம், a tank made for the purpose of agriculture.

Thirdly, it expresses connexion, which is termed உடனிகழவு, and it then answers to the social ablative.

4th case, கு. This corresponds with our *dative*. Examples: மல்குக்கு, or மலையிறகு; முகத்தககு, முகத்திறகு

5th case, இல், or இன. Respecting this case, The Nannūl states.

இந் தாவதற்குருபில்லுமினது

நீங்குறொப பெல்லையேதுப்பொருளே.

சொல்லதி. பெயரியல் - கூட, சூத.

The forms of the fifth case are இல் and இன, they import removal, similitude, limit or cause.

As the termination இன is also one of the forms of the oblique, we shall often find it doubled; the first இன being the termination of the oblique, and the second that of the 5th case: thus, மலையில, or மலையின, மலையினில, or மலையினின. This case is used as follows.

First; to express நீங்கல் motion from a place as, வீட்டிலிவகிஞன, He departed from the house, thus,

தலையினிழிந்தமயிரவனயர மாந்தர

நிலையினிழிந்தககடை

திருவ - கூடசு, அதி - ச, குற.

As hair fallen from the head, so are men who have fallen from their station to low estate. This force of the 5th case accounts for its use in comparison, of which we have spoken in the other grammar; for, அதனிறபெரிது signifies literally, *quitting that, this is to be reckoned great*. The same with the superlative; for, செவ்வகுகளிற செவ்வம் signifies literally, *Rejecting all other blessings, this is to be deemed a blessing*; that is, the best blessing.

Secondly, to express *similitude*, ஒப்பு: as மின்னினொழியுமின்பம், for மின்னவழிப்போல்வொழியுமின்பம்; *pleasure vanishes like lightning*. Thus, the celebrated author of Chintāmani, describing the road which led to a certain mountain, says;

செல்வார்மனத்தினோய்கித்திருவினமாநதர்நெஞ்சின்  
எல்லையிருவிறறுகிப்பூநதாதினிதுனோழுகிக  
கொல்லுமரவினமயங்கிசரிநியார் கொண்டதொடர்மித  
செல்லச்செல்லவர்க்குநெறிசேர்சிலம்புசேர்நதான்

கேமசரியாரிலம்பகம் - நம, கவி.

In this single stanza, the case தின is used no less than five times, to express similitude. To shew this more clearly, I will translate it into common Tamil. செல்வகண்ணையுடையோர்மனத்தைப்போலகேமநெழுந்தேறி  
ததாரித்திருநெஞ்சைப்போலப்பகலுமிருண்டதாகிப்பூவிதழ்மெதுவைய  
போலகேமடுபளமுமின்நிசேர்த்துக்கொல்லுமபாமபைப்போலக்கொணி  
ப்போய்சேர்சினேகத்தைப்போலப்போகப்போகக்குறைநதுவருமவழியா  
னமல்லையசேர்நதான். *He approached the mountain by a road soaring  
as the mind of the wealthy, dark at midday as the heart of the indigent,  
level as the petals of a flower, winding like a deadly serpent, lessening  
in progress as the friendship of the mean.*

Thirdly; to express எல்லை, a limit; thus கிருக்காவூரினறெற்குக்கா  
விரியாது *The river Cāviri bounds Tirucāvalūr to the south.*

Fourthly; to express ஏது, cause; thus பொன்னினுயகுடம், a pot made  
of gold, பொருளினெனியன், a man poor in substance அறத்திற்பெரியன்,  
a man of exalted virtue.

6th case, அது. This corresponds exactly with our *genitive*. Res-  
pecting this case, we find in Nannūl, the following remark:

ஆறனொருமைக்கதுவுமாதுவம்பனவவுமுருபாம;

சொல்கதி. பெயரியல் - சூ, சூது.

*The termination of the 6th case is அது or ஆது for the singular, and அ for  
the plural: the meaning of which is, that the singular or plural termination  
is to be affixed to the noun in the genitive, not according as this is singu-  
lar or plural, but according as the noun, which governs that genitive,  
is singular or plural. Thus, with the governing noun in the singular;  
வாழையது பழம்; the fruit of a plantain tree யாவனது கூட்டம், a  
herd of elephants; மரத்தின் துகோம்பு the branch of a tree; நெல்லது, or*



நெல்லினது சோறு, *boiled rice of paddy*; எனது, or எனது, நினது or நினது - நிலம் *the land of me, or thee*, with the governing noun in the plural; என்கைகள் *the hands of me*, தையாங்கைகள் *the elephants of him*, குதையாயமயிர்க்கை *the hairs of a horse*.

The plural termination is also employed though the governing noun be in the singular, provided it be used in a plural sense: thus speaking of both hands, I may say, என்கை *my hands*, உன்கை *thy hands*, Example.

நுன்கேற்றடிநோவநடநதுசேலே

லென்தாவிபகததுறைவாயெனூநீ

சிறதாமணி, கேமசரியாரிலம்பகம் - ஈசு, கவி.

*Weary not thy delicate feet by departing hence, thou who art the inmate of my soul.* Here, the word ஆவி being singular, the author writes என்தாவி, but அடி, although in the singular, has a plural sense; and he therefore writes நுன்கேற்றடி. The metre shews that we should read *nuna*, not *nun*. Observe, that நுனது and நினது may both be put for உனது, as will be explained in the proper place.

The genitive case is however seldom used, the oblique form being employed in its stead: thus, காட்கததில for காட்டினதகததில *in the desert*; மனததுறுதி for மனததினதுறுதி *the firmness of mind*. The word உடைய, which serves for a genitive termination in common Tamil must not be so employed here: in fact, it is not a casual termination, but an adjective, regularly formed from the substantive உடை, according to rules which will hereafter be given.

7th. case, கண: &c. This corresponds with the local ablative. கண, however, appears rather to be a word which forms a compound with the noun, than a casual termination; and although the original meaning is *eye*, it here signifies *place*. In confirmation of this remark, we find it expressly stated in Nannāl rule 45, that we may use, in the same way, any word importing *place*; such as தலை, கடை, இடை, முன, பின், வலம், இடம், கீழ், மேல், உள், புறம், புடை, உரி, உழி,

with many others. (\*) Of these words, such as terminate in ம must be used in the oblique form தது: thus, காட்டி-ற கண, or காட்டிட-தது, காட்டகதது, காட்டி-ற புறதது *in the desert* &c. It follows that, as இல் is a word meaning *place*, or habitation, it, likewise, may be employed in forming this case: in fact, it is so used in common Tamil: thus, மலையில் *in the mount*, முகத்தில் *in the face*: the termination இல், therefore, serves for two cases, the fifth and the seventh. When கண is used in forming the 7th case, the ண must be changed to ட, if the following word commence with a rough letter: thus மலையகடபுதி *a tyger in the mount*, வயற்கடகுருகு *a heron in a paddyfield*, பொழிற் கடகில் *a parrot in a grove*, அறவோர்கடசுகம் *happiness is with the virtuous*, அரசர்கடடிரு *wealth is with kings*.

From the foregoing remarks it appears, that, wherever, in common Tamil, the expression கிட near, at, is used, we may, in this dialect, employ the case கண: thus, அவனகடசென்றேன் *I went to him*, உனரின கடகண டேன் *I saw him near the village* &c. Example,

நல்லார்கட்பட்டவறுமையினினைகுதே  
கல்லார்கட்பட்டதிரு

திருவ-கக-அதி-அ, குற.

*Wealth with the ignorant is worse than poverty with the wise.* Here, the locality is designated in English by *with*.

With respect to the word உள், I take this occasion to remark, that, as it is included among those words which designate *place*, it cannot correctly be used, as it commonly is, with a dative; but requires to be coupled with the oblique; thus, அறத்தன் or அறத்தினுள், *in virtue* வீட்டுள்ள னே, or வீட்டினுள்ளே *in a house* அவற்றினுள், or அவற்றி னுள் *in them*.

(\*) The whole of these words are enumerated in the following rule of Nannul.

கண - கால - கடை - இடை - தலி - வாய - திசை - வயின் -  
முன - சார் - வலம் - இடம் - மேல் - கீழ் - புறம் - முதல் -  
மின் - பாடு - அணி - தேம் - உழை - வழி - உளி - உழி -  
உள் - அகம் - புறம் - இல் - இடப்பொருளுருபே

பெயரியில் - சரு - குத.



8th case, வினியோகபுத்தம், *the vocative*. Having enlarged on the formation of this case in the other grammar, and the remarks made there, being equally applicable here, I shall, without repeating them, proceed to notice certain peculiarities of this dialect.

First. In Nannùl, (Rule 46, Chap. on the noun,) we are told, that the vocative is either இயல்பு, the simple nominative, or is formed in the following ways: by குணதல், *elision*; by மிகுதல், *augmentation*; by ஈற்றின் திரிபு, *the change of the last letter*; by ஈற்றயற்ற திரிபு, *the change of the penultimate*; or by some of these ways combined: thus, ஐயனவாழி, *farewel Sir*; where the simple nominative is used; ஐயவாழி, where the letter ன is dropped; ஐயனவாழி, where the nominative is augmented by the letter ன; ஐயவே, where the final ன is changed to வே; ஐயாவாழி, where the penultimate is changed from a short to a long letter; ஐயாவாழி, where the last letter is dropped, and the last but one changed; (†) and ஐயாவே, and ஐயாவோ, where, in each word, the last letter, and the last but one, are changed.

Secondly. Nouns masculine ending in ஆன, besides the modes explained in the other grammar, form their vocative, either by ஆனபெடை, as, பெருமான *king*, voc. பெருமாஅன; (‡) or by changing the final ன to ய, as, கிரியான *a mountaineer*, voc. கிரியாய, உண்டான *an eater*, voc. உண்டாய, நெடுங்கையான *a man with long arms*, voc. நெடுங்கையாய. To this vocative we may also add ஏ thus, கிரியாயே *O mountaineer*, உண்டாயே *O eater*. (§) &c. This last mode is used more especially with appellative nouns, of which hereafter.

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(†) Thus, also, ஐவே, where the final ன is dropped, and the penultimate changed to ஏ. See நன்னூல், சொல்வதி, பெயரியல் - ருய், சூத.

(‡) உயர் திவண் words ending in ன may also form the vocative by changing the final ன to ஓ thus, பெருமான voc. பெருமாஓவா, *O king*. See நன்னூல், சொல்வதி, பெயரியல் - ருய், சூத.

(§) Appellatives in ஆன may also form the vocative by changing the ஆ of this form into ஓ, thus, உண்டோயே, *O eater*; வாயிலோயே, *O porter*.

See நன்னூல், சொல்வதி, பெயரியல் - ருய், சூத.

Thirdly. Nouns masculine and feminine ending in ன preceded by a long syllable, may likewise form their vocative by அன்படை: thus வேன *a name of the god of love*, voc. வேனன. If the long syllable preceding ன contain the vowel ஆ, the vocative is formed by dropping the ன, thus, கணனா, voc. கணனா; to which we may add ய, கணனாய. If the syllable before ன be short, the vocative may be formed by changing the short penultimate to its corresponding long letter; and this serves also for the vocative neuter: thus, மககன *children*, voc. மககான, நமர்கன *our people*, நமர்கான, திங்கன *moon*, திங்கான, கிளிகன *parrot* கிளிகான. If the vowel in the short syllable be அ, it is sometimes changed to ஁ long; but this form will not serve for the neuter: thus, அடகன, which is the same with சுவாமி Lord, voc. அடகன, Examples. தலைமீது கொளவேமடிக்கேன—ஏறமுமடிக்கேனவன, that is *We worship thee, O Lord*.

Fourthly. Nouns masculine and feminine, ending in ற preceded by a long syllable, may form their vocative by அன்படை, thus, தமபிமாற *younger brothers*, voc. தமபிமாஅற. If the vowel preceding ற be ஆ this may be changed to ஁ thus, உளராற *villagers*, voc. உளரீற; to which we may add ன, உளரீனோ,—so also from சானரோற *the learned*, சானநீற, சானநீனோ. If the ற be preceded by அ, this is changed either into இ or ஁, thus, தெவவாற *enemies*, voc. தெவவிற வேகதர் *kings*, வேகதீற, பாற *charioteers* பாறீற: or, the original word may remain unchanged, and னர் be added; thus, நமர் *our men*, voc. நமரீற, பிறர் *foreigners*, voc. பிறரீற. If the ற be preceded by இயர், the யர் is dropped, the இ is changed to ஁ and ன is added: thus நமபியர் *lads*, voc. நமபினோ, தமபியர் *younger brother*, voc. தமபினோ. Even words which do not end in ற but have their singular in இ, may form their vocative plural by the addition of னர் or னனோ: thus தமபி *younger brother*, voc. தமபியினர், or தமபியினோ; சாமி *lord*, voc. சாமியினர், or சாமியினோ. Lastly: certain neuter nouns, when used in token of love or joy, assume the masculine or feminine form, as I shall hereafter explain: thus, the words மயிலாற *those who resemble peacocks*, and குயிலாற *those who resemble cocilas*, may be used instead of மயிலகன *peacocks*:



குயில்கள *cocilas* under the foregoing rules, their vocatives will then become, குயிலீரோ, குயிலீரோ, respectively.

Fifthly. Nouns masculine and feminine, ending in ல், or ய், preceded by a long syllable, may form their vocative by அளபடை: thus, மால் *a name of Vishnu*, voc. மாஅல்; thus, a certain poet has, வலம்புரித்தடக்கைமாஅல் *O mighty handed Vishnu*: so also, பூனாய *a woman adorned with jewels*, voc. பூனாய். But if அ, which is a short vowel, precede ல், the vocative is formed by changing that vowel into ஆ thus, தோனல் *a son or king*, voc. தோனாஅல், மடவரல் *a woman*, voc. மடவராய். The same with nouns neuter; thus, ஓங்கல், *a mountain*, தூங்கல்; *an elephant*, voc. ஓங்காய், தூங்காய்.

Sixthly. In Nannūl, Rule 56, we are told, that the vocative formed by அளபடை is used only in calling to persons at a distance, while that which is formed by dropping the final letter, as well as that which has the same form as the nominative, is used only in addressing those who are near; that the vocative formed by adding ஓ, is used only in exclamations of pain or lamentation; and that the remaining forms are used indifferently.

## SECTION THE SECOND.

### OF NOUNS APPELLATIVE.

X. Appellative nouns are called in Tamil பகுபதம், in contradistinction to nouns proper, which are termed பகாபதம். பதம் signifies *a word* பகு, for பகும், the future participle from the verb பகுத்தல் *to divide or to be divisible*, signifies *divisible, consisting of parts, one composed of several*; பகா, the negative participle from the same verb, means *indivisible or simple*. The Deity may be called பகாபபொருள் *a being simple or uncompounded*; and created things, பகுபொருள் *compounded beings*.

Nouns proper are called பகாபபதம் *simple words*, because they refer

to one object only. The word வில், for instance, is பகாபபதம், because it refers to one object, *a bow*. Nouns appellative are called பகுபதம், compound words, because they refer to two objects: thus, if we form an appellative from the word வில், as வில்லாந் *a bow man*, this refers to two objects, the bow itself, and the man who holds it.

To the foregoing definition it may be objected, that the word வில், for instance, is what is termed திரிசொல் *a simple word with more than one meaning*; and that, from the variety of its significations, as *light, coral, anemone, a mast, &c.* it cannot properly be termed பகாபபதம். But this is of no consequence: because it has more than one meaning only when considered singly, ( hence திரிசொல், ) ( † ) and not when it is regarded in conjunction with its appellative, for the word வில்லாந், *a bow man*, for instance, fixes the meaning of வில், when considered as its proper noun. This remark will be found to apply with equal justice to any other appellative noun.

XI. In this dialect, appellatives are formed at pleasure from any noun or verb. The primitives from which they are formed, are referred to six heads, called *common places*, பொதுவிடம். In Nannul. (Part the first,

( † ) In Nannul, the definition of திரிசொல் is as follows:

ஒருபொருள்குறி தத்பலசொல்லாகியும்  
பலபொருள்குறி ததொருசொல்லாகியும் -  
அநிதூண்பொருள்திரிசொல்லாகும்  
சொல்லதிகாரம், பெயரியல் - டரு - குத.

When one object is expressed by many words or one word designates many objects, the object difficult of apprehension, becomes a திரிசொல்.

Hence, it signifies either a *synonyme*, or a word with several meanings, thus, மலை, வெறடி, கீர், all which signify *a mountain*, are each a திரிசொல், in the former sense; and நாகம், which signifies *a monkey, a snake, a mountain, &c.* is a திரிசொல் in the latter.



Chap. II. Rule 5.) these are thus enumerated: பொருவிடங்காலஞ்செய்த  
குணந்தொழிவின்குபகுபதமே.

First, பொருள் *a thing possessed*, as விடுவின் *a bowman*, from வில்;  
முடிவின் *one who wears a crown*, from முடி. Second, இடம் *place*, as  
மலையின் *a mountaineer*, from மலை; தெலுங்கன் *a Telinga man*, from  
தெலுங்கு. Third, காலம் *time*, as இக்காலத்தான் *a man of the present  
time*, முற்காலத்தான் *one of former times*, பரணியான், கேடையான், *one  
born under the constellation*. பரணி or கேடையான். Fourth, சிவன் *a component  
part*, as தொளவன்காதன் *a man with a long bored ear*, நெடுங்கண்ணன்  
*one whose eyes are long*. Fifth, குணம் *a property of mind or body*, as கொ  
டியன் *a cruel man*, from கொடுமை; இனியன் *a mild man*, from இனி  
மை; கரியன் *a black man*, from கருமை; கூனன் *a hunch backed man*,  
from கூன்; நெடியன் *a long man*, from நெடுமை; குள்ளன் *a short man*,  
from குள்ளம். Sixth, தொழில் *employment or action*, as வானிகன் *a mer-  
chant*, from வரணிகம்; செலவின் *a traveller*, from செல்வு; விரைவின்  
*a quick man*, from விரைவு. To the sixth place belong also, ஓதினன் -  
ஓதுவான் - *a reader*, from the verb ஓதுதல்; காத்தவன் - காப்பான் *a pre-  
server*, from the verb காத்தல், and the like; which, as has been stated in  
the other grammar, may be formed at pleasure: as such words, however,  
may be taken either for the third person of the verb, or for appellative  
nouns, we are told, in Nannùl, that a distinction is to be made in pronounc-  
ing them. When the word ஓதுவான், for instance, is an appellative noun,  
the ஓ is to be pronounced more open, than when it is part of the verb.

XII. Concerning the formation of appellatives from common places, I  
shall not venture to give any rules as invariable. Pavananti himself, in his  
Nannùl says, that this must be learned rather from the practice of anci-  
ent writers, than from precepts. So irregular, indeed, is the formation of  
appellatives, that it is impossible to fix it by any certain rules. For in-  
stance, from வில், *a bow*, are formed விலகி, விலவன், விலவன், வில  
லோன், விலலோன், விலவின், all which signify *an archer*. Yet, from  
கண், we cannot, in the same way, form கண்ணி, for a masculine appella-  
tive, that word being used only for the feminine: neither from மலை, can we  
form மலையி, for either gender. I observe, however,

First. That we learn from Nannūl that appellatives are to be distinguished into two parts; பகுதி, the primitive from which the appellative is formed, and விசுதி the appellative termination; thus, in the appellative விலாசன, வில is the பகுதி, and ஆன the விசுதி. When appellatives are formed from nouns referrible to any of the common places but the fifth, the பகுதி, or root, (excepting nouns in அம், of which hereafter,) remains unaltered; the விசுதி, or appellative termination, being simply affixed to its nominative or oblique: thus, பூண an ornament, app. பூணன, பூணிணன; உளர் a village, app. உளரான; நாள a day, app. நாளினன; கண an eye, app. கண்ணன; உண food, app. உணினன; in all which instances, the விசுதி is affixed without any change of the பகுதி.

But in forming appellatives from the fifth place குணம், the primitive noun undergoes a change: thus, the appellative from கொடுமை cruelty, is கொடியன, not கொடுமையன. So also கருமை blackness, app. கரியன; நெடுமை length, app. நெடியன; புதுமை novelty, app. புதியன, பெருமை greatness, app. பெரியன; நன்மை goodness, app. நல்லன; வெண்மை whiteness, app. வெள்ளன.

Secondly. That விசுதி, the appellative termination, is generally, for the masculine singular, அன, அவன, ஆன, ஓன; for the feminine singular, அள, ஆள, அவள, இ; for both genders in the plural, அர், ஆர், அவர்; for the neuter singular, அது, து; for the neuter plural, அவை, அன், அ.

These terminations are affixed to proper nouns under the fifth head in the manner already shewn: thus, from கொடுமை, are formed, for the masculine singular, கொடியன, கொடியவன, கொடியான, கொடியோன; for the feminine singular, கொடியள, கொடியவள, கொடியாள: (but not கொடியி, though we say நல்லி, &c.) for the plural of both genders, கொடியர், கொடியார், கொடியவர்; for the neuter singular, கொடியது, கொடிது; for the neuter plural, கொடியவை, கொடியன், கொடிய.

Such proper nouns belonging to the other five classes, as do not end in அம், form their appellatives, as already stated, by adding the terminations enumerated above, either to their nominative, or to the oblique:



(See VII.) thus, from the nominative வெறபு *a mountain*, are formed, வெறபன், வெறபன், வெறபோன், வெறபான், &c. and from its oblique, வெறபின், are formed வெறபின்ன, வெறபின்னன், வெறபிஞ்ஞன், வெறபிஞ்ஞன், &c. Thus, also, புணின், app. புணின்ன, &c. கசடு *filthiness*, app. கசடன், &c. or, from its oblique கசடடு, or கசடடின, app. கசடடன், கசடடினன், &c. நாடு *a region*, app. நாடன்; or, from its oblique நாடடு, or நாடடின, app. நாடடன், or நாடடினன்: of these, the appellative formed from the oblique in டடு, is more elegant than that formed from the oblique in டடின. Again, from வயறு *the belly*, வயறன், or, more elegantly, from its obliques வயறறு, வயறறின, are formed வயறறன், வயறறினன்.

Thirdly. Nouns ending in அம் form their appellative, either by changing the ம into ன், or ன; or by changing the அம் into இ. The latter form is generally used for the feminine only, but sometimes for both genders; thus, தருமம் *charity*, app. masc. தருமன், fem. தருமன், தருமி; காமம் *lust*, app. masc. காமன், fem. காமன், காமி. But ஆங்காமம் *pride*, and உலோபம் *covetousness* form ஆங்காமி and உலோபி, for both genders.

The foregoing mode cannot, however, be used, when the proper noun consists of two short syllables: thus, அறம் *virtue*, and மனம் *mind*, cannot form அறன் and மனன் for their appellatives. The reason of this is, that, in the superior dialect, the greater part of such nouns may themselves terminate in ன், as well as in ம, so that அறம் and அறன், மனம் and மனன், are the same. This, however, is not always the case; we cannot, for instance, employ குன்ன instead of குளம். In the use of such words, we are told in Nannūl that the practice of ancient writers must be our guide.

The mode in which nouns in அம் most frequently form their appellatives, is, by affixing the appellative terminations to their oblique: thus, மனம், obl. மனதது or மனதறின; the former of which, taking the several terminations, gives, for the singular masculine, app. மனததன், மனததவன், மனததறின, மனததறினன்; for the singular feminine, மனததன், மன

ததவன், மனததான், மனததி; for the plural of both genders, மனததர், மனததார், மனததவர்; for the singular neuter, மனததது; for the plural neuter, மனததன், மனதத. The second form of the oblique gives மனததினன், மனததினவன், &c. Thus, also, தருமம், app. தருமததன், &c. காலம் app. காலத்தினன், &c.

Fourthly. A few proper nouns in ஐ become appellative by the addition of ஞர் or நர், and the letter ந, which is generally initial, is then written in the middle of the word: thus, கிணர் *a branch*, app. கிணர்ஞர், or கிணர்நர் *relations by blood*; இயர், app. இயர்ஞர், or இயர்நர் *youths*. This method is seldom used.

Fifthly. Respecting the formation of appellatives from verbs, general rules are given in No. 106 of the other grammar. I have here only to add, that appellatives, serving both for the masculine and feminine, are often formed from the neuter gender future, by changing the உம் into இ: thus, விழுங்கும், from விழுங்கல் *to devour*, app. விழுங்கி; உண்கும், from உண்ணல் *to eat*, app. உண்கி; தினனும், from தினனல் *to eat*, app. தினனி; கிடக்கும், from கிடத்தல் *to lay*, app. கிடக்கி. From some verbs, appellatives cannot be thus formed; the rule, therefore, is not universal.

XIII. It has been stated, that the விதுதி, or appellative termination, for the neuter plural, may be அ: thus, கொடிய, அரிய, மனதத. Example.

செயற்கரியசெய்வார்பெரியர்கிறியர்

செயற்கரியசெய்கலாதார்

கிருவ-ஊ, அதி-ஊ, குற.

*Things difficult of execution the great perform,  
Low persons are not capable of mighty deeds.*

Now, the word அரிய, for instance, may, from its termination, stand, either for an adjective, (of which hereafter;) as in அரியபொருள் *a difficult thing*, or for an appellative noun of the neuter plural; as in அரியசெய்வார். In the latter case, it is used somewhat like the words *difficilia*,



*ardua, mulla, &c.* in Latin; which may be written either with the word *negotia*, or without it: as, *ardua negotia proponis*, or simply, *ardua proponis*. This observation must be carefully remembered; for, in this dialect, appellatives are formed from any noun, and the termination in question frequently occurs; thus, with தகை *good quality*, which signifies the same as குணம், we have தகையசெய்தான்; that is, குணத்தை யுடையவற்றைச் செய்தான் *he did acts of a good kind*: thus, also, மெய்ப்பொருளவாகி; that is, மெய்ப்பொருளாகிக்கொண்டனவாகி *those things becoming realities*, and இவையுன்பாலவென்றான்; that is, உன்பாலாயினவென்றான் *he said, these things occurred before you*. Instances of this kind are constantly to be found in authors.

XIV. In this language there is a peculiarity, which, I believe, will not be found in any other. It is this, that, whilst appellatives in general are declined through all the cases, like nouns substantive, those which are formed either from the fifth head of primitives, or from the oblique of any noun whatever, are also conjugated through all the persons, like verbs. In this case, they are called வினைக்குறிப்பு, *the sign of the verb*; that is, nouns serving, like a verb, to express some action or passion: thus, மௌனம் *he dwells on a mountain*.

The following is an example of an appellative declined through all the cases, like a noun substantive: பூனின்ன, பூனின்னன், பூனின்னன், பூனின்னன், பூனின்னன், பூனின்னன், பூனின்னன், பூனின்னன்; all from பூனின்.

The following is an appellative declined through all the persons, with the verbal terminations proper to this dialect; of which hereafter: நான் பூனினைன், நீ பூனினைன், அவன் பூனினைன், அவள் பூனினைன், அது பூனினைன்; நாம் பூனினைம், நீர் பூனினைர், அவர் பூனினைர், அவை பூனினை. When thus conjugated, they have the force of verbs, and form of themselves complete sentences. The foregoing examples, therefore, signify: *I have a necklace of gems, Thou hast a necklace of gems, &c.* Hence the following are complete sentences: இறைவனாகியே *O king! thou art cruel*; கனவி ததாயெனக்கனவிய *O virgin mother! how dear art thou to me!* The same when we apostrophize inanimate objects: நீரேதன்னாயே *O water!*

*how cold thou art ! தீயெய்யமை O fire, how hot thou art !* or when we simply state the fact : நீர்தண்ணிறமு the water is cold; தீயெய்யமு the fire is hot.

Hence we perceive the etymology of the word அடியேன, which is so frequently used. It is an appellative from the noun அடுமை servitude, and, as its termination implies, has the force of a verb, of the first person singular, and signifies, *I am a servant*. To use this word like a noun, as அடியேன, அடியேயன, அடியேனல், அடியேனாகு, &c. is erroneous : for the noun is not அடியேன, but அடியன, அடியன் ; or அடியான், அடியன். Custom may sanction this error in the common dialect, but it is altogether inadmissible in this.

நல்லன, இல்லன, அல்லன, and similar words, being appellatives, are conjugated, in this dialect, like verbs: thus, நான் - நல்லைன, இல்லைன, அல்லைன ; தநல்லி or நல்லாய, இல்லி or இல்லாய, அல்லி or அல்லாய ; அவன் - நல்லன or நல்லான் &c. அவள் - நல்லை or நல்லாள் ; &c. அது நல்லது or நனது, இல்லது or இனது, அல்லது or அனது ; நாம - நல்லைம or நல்லனம, &c. நீநல்லி நீ &c. அவர்நல்லி or நல்லார், &c. அவைநல்லி or நல்லி, இல்லி or இல்ல, அல்லி or அல்ல.

In common Tamil, when a person or thing which is produced, is not that which we want, we apply the word அல்ல indiscriminately to either : as, நானல்ல, தீயல்ல, அதல்ல, அதுகளல்ல. In this dialect, on the contrary, when we make a simple denial as to the essence of any person or thing, the word அல்லன, must agree in gender with the object to which the negation refers : thus, நானல்லன I am not the person, இதனு இல்லது this is not the thing: so நீரல்லி, அவையல்ல or அல்லன : and when we make a negation respecting one person or thing, and an affirmation respecting another, the word அல்லன must agree in gender with the object to which the affirmation refers : thus, I see something at a distance, but doubt whether it be a man or a horse; on ascertaining the point, I say, *it is not a horse, but a man* ; which must be rendered,



குதிரையென் மனிதன் ; and, if I make the affirmation respecting the horse, மனிதன் னுதுகுதிரை. With regard to the number of அனை, the principle of concordance is the same: thus, to express *there are not several men, but one*, I say, பலரென்றொருவன் ; and vice versâ, ஒருவனெ ளர்பலர். So likewise, if I deny that there are several things, but affirm that there is one, I say, பலவையலெதான னு *there are not several, there is one*: and, vice versâ, ஒன்றலெபலவை *there are several; not one only*.

The mode in which appellatives are conjugated must be carefully observed, as it will elucidate many passages, which would, otherwise, be extremely obscure. The following quotation contains several examples of the rules on this head. The stanza is of the kind called Viruttam but is to be read, as will hereafter be explained, with the same cadence as that termed Ven'ba.

சீரோலொ முளருடைய தீதெல்லா நீததோனியை  
நேரோலொமவெவ்வியைநேமிக்கினியை      நீ  
யாரோலொமென பரமுகனிதுமெய்யே      த்  
பாரோலொமுனவடைபணியாதவாறென      னே

The appellatives உடையன், ஒளியன், வலியன், இனியன், are here used as verbs, in the second person singular, உடைய, ஒளியை, வலியை, இனியை. The stanza is rendered, *O Lord! thou hast all good within thee. Thou, who art exempt from all evil, appearest with splendour. Thou art omnipotent and without equal. Thou rejoicest the world. Who can declare all thy perfections? If thus it be, then, wherefore does all the world neglect to worship thee?*

XV. There is yet one remark, which, though it belongs more immediately to the conjugation of verbs, I shall introduce here, in order to complete the subject of appellative nouns.

Appellatives, when conjugated as verbs, are inflected with the regular verbal terminations, (of which in the proper place,) except in the third person singular of the neuter gender, which takes several forms, and terminates in அது, த்து, த்ரு, or ட்டு. It may be stated as a general

rule, that the third person singular neuter may always take the termination ஆது: thus, மலையினது, உளினது; but since this is likewise the termination of the sixth case, or genitive, it is seldom used, except in appellatives formed from the 5th class of primitives by altering or abbreviating the proper noun, as explained above: for, it then admits of no ambiguity: thus, கொடியது or கொடிது *it is cruel*, கரியது or கரிது *it is black*.

With regard to other appellatives the following rules are to be observed. First. Those derived from nouns ending in இ, ி, ி, form the third person neuter singular by adding the termination த்து to those nouns: thus, உடை possession, app. உடைத்தது; தீமை evil, app. தீமைத்தது; நடை progress, app. நடைத்தது: thus, also, பெயர் a name, app. பெயர்ந்தது; உளர் a village, app. உளர்ந்தது; பொய் a lie, app. பொய்ந்தது; மெய் truth, app. மெய்ந்தது, Example:

பல்லார்பகைகொளலிற்பதத்திதீமைத்தது.

நல்லார்தொடர்கையிட

வ்

திருவ-சயநு, அதி-ம், குற.

Here தீமைத்தது is the same as தீமையதாகும்; *it is worse*. The passage is rendered: *To lose the friendship of the good is tenfold worse, than to be hated by the many.*

Secondly: those derived from the oblique in இன், form the appellative by changing the ன் to றது: as, விலகின், app. விலகிறது; பொறமின் app. பொறமிறது, இருவின, app. இருவிறது: thus, in the verse quoted in P. 16, we have எல்லையிருவிற்றது &c.

Thirdly: those derived from nouns in ல், form it by changing the ல் to றது: thus, மேல் above, app. மேறது; முதல் First, app. முதறது; வேலை heat, app. வேலிறது: thus, a certain poet has பெருகப்பெழு வார்மேற்றேபுகழ், *Praise is heaped on those who pour forth their wealth*. Here, மேற்றேபுகழ் has the force of மேலேதேபுகழ்.

Fourthly: those derived from nouns in ன், form the appellative by changing the ன் to டு: thus, மாநிலம் winter, app. மாநிலாடு; so that இப்பயிர்மாநிலாடு is a complete proposition signifying, *this is a*



winter crop, or this kind of cultivation is proper to the rainy season: so also அப்பயிர்க்கொடைநாட்டு that is a summer crop, or that kind of cultivation is proper to the summer season: and, as ஂ is changed to ஁, (see VI. 4,) a third person neuter singular is formed from கண, the sign of the seventh case, by changing the ஂ to ஁: in this form it becomes a verb, and renders the sentence complete. Example.

அன்பு நிகழ்த்துதல் மனவாழ்வு நன்கு

மனக்குடையானகடடேதெளிவு

திருவ - நுயல், அக - க, குற.

He who hath these four qualifications, loyalty, wisdom, decision, disinterestedness, with him is perspicuity (of counsel) found. Here கட்டு has the force of கண்ணதரம், (Lat. est opud) is with. The meaning is; Love towards the king, skill in the law, decision of opinion, and disinterestedness, are four qualifications, with the possessor of which the best counsel is found.

This rule shows, that the words இருட்டு and பொருட்டு which, in common Tamil, have come to be used as nouns, are, in fact, appellatives, of the third person singular neuter, from இருள் and பொருள். We have stated, in the other grammar, No. 107, that the third person neuter of the preterite serves for a verbal noun: the third person neuter of appellatives may be used in the same way, both in the singular and plural, thus, in a late example, we had இருவிறகு which is the same with இருண்டதாகி: so for the plural; பலநிறத்தனவாய்மலரோ flowers variegated with many colours.

I shall conclude this Section by adducing as an example, a Ven'ba, in which the third person neuter singular of the appellative is used throughout:

வெறுவிறதே செம்பொன் னிரிகடறதே வெணமுத்தம்

பொறுவிறகுமபுமுனைதேதேனி னிமை

கற்பிறதே

பெண்ணழகு கலை ததேபேராபபொரு னின்பவ

கண்ணழகு செயதையதேதே

ண்

Here the appellative *பெறியதரும* is used for the verbal of the preterite, and the others, as verbs, in the third person neuter singular. The sense is the same as if the author had written, *வெறியினதாருஞ் செம்பொன் &c.* The meaning is: *Gold is in the mountain, pearls are in the sea, and the sweetness of the honey lies in the beautiful flower buds: so chastity is the beauty of a woman, durable riches are found in virtue, and benevolence is the embellishment of the eye.*

I have dwelt the more at length on appellatives, because in them, principally, consist the peculiar character and difficulty of the syntax in this dialect.

### SECTION THE THIRD.

#### OF NOUNS ADJECTIVE.

XVI. In the other grammar we stated, that adjectives, as *செவ் few*, *பல many &c.* are called *உரிசொல்லு*. But of words expressing mode, which are all comprehended by the Tamils under this general term, many in this dialect, are joined, not only as adjectives to nouns, but also as adverbs to verbs: thus, *நனி, தவ, சால, உறு, கழி, கூர்*, all which are terms of increment, are joined with nouns; as, *நனி தவத்தோன் an austere penitent*, *உறு தவன் effectual succour*; or with verbs; as, *நனிசொன்னான் he spoke much*, *சாலகொண்டான் he received abundantly*: thus, in the *Rámáyan'am* of Camben, we have

*கலிலுமபுலிலுங்கனடுருகப்பென்கனினைருள*

where the word *கனி* is used adverbially, and signifies sweetly; the meaning being: *The maid stood, looking so sweetly, that the very herbage and rocks would have melted, had they beheld her*: so in another poet, the word *கடி*, which has various significations, is used in the same line, both as an adjective and an adverb.

*கடி தவண்படகழிமா - - - ி*

*கடி விடவினைவினமாயநதாந்*

*He swiftly discharging a shower of sharp pointed arrows, they suddenly perished.* Here *கடி தவண* signifies a sharp point, and *கடி விட* to discharge swiftly. All words of this kind will be found in the dictionary.



XVII. Adjectives are frequently formed from substantives. On this subject, I shall here add a few remarks to those contained in the other grammar.

First: the oblique of the noun is often used as an adjective; thus, சுடர்ப்பூணினமார்பு *a breast adorned with a glittering chain*. This is also done in prose: thus, in the work entitled Silappadigāram, we have மணவாயத்தென்றல் *the fragrant southern breeze*, சிழிற்சோலை *a shady grove*: and in the same work பேராசிரியபிறப்புநகரத்தன்கோவன் *Cóvalan a native of the city Pucār of perpetual celebrity*: where பேராசிரியபிறப்பு, and நகரத்து are used as adjectives.

Secondly: nouns substantive ending in மை express quality in the abstract: as, கருமை *blackness*; வெண்மை *whiteness*; அருமை *difficulty*. From such nouns, when the மை is preceded by உ, adjectives are formed in the following ways.—By simply dropping மை; so from அருமை, அரும பொருள் *a difficult thing*; from பசுமை, பசுமையினி *a green parrot*.—By dropping மை; so from சிறுமை, சிறுபொருள் *a small thing*.—Or the மை being dropped the உ suffers elision, and இய is substituted: as, அரியபொருள், பசியினி, சிறியபொருள்.—Or dropping the மை, the consonant which preceded it, if a rough letter, is doubled: this method is used only when the following noun begins with a vowel which causes elision of the உ: thus from பசுமை, பசுவின் *a green leaf*; from நெடுமை, நெட்டெழுத்து *a long letter*; from குறுமை, குறந்தெழுத்து *a short letter*.—Or without doubling the consonant, the first syllable if short is made long, but the உ always suffers elision if followed by a vowel: thus, பசுமை, (1) பசுவின் *a green leaf*; கருமை, காராதி *a black rat*; பெருமை, பேராதி *a great sound*. But if the உ which preceded மை be annexed to one of the final consonants, the உ is dropped: thus, from பெருமை and நலம் we form பேர்நலம்.

(1) It appears from Nannūl, that the word பசுமை may also become an adjective, before words beginning with க, ச, ங, ப, by dropping மை, changing the second syllable to the nasal corresponding to each of those letters, and the அ of the first syllable to இ: thus, பைகயினி, பைஞ்சோலை, பைநதர், பைமபொன்.

These methods, however, cannot be indiscriminately used with all the nouns of which we are speaking; some may become adjectives in all these ways, others, in some only: thus, from *சிறுமை* we have *சிறுடி*, *சிறுறடி*, *சிறுகை*, *சிறுமுகை*; from *பச்சுமை*, *பாசிவ்*, *பச்சிவ்*, *பச்சிவ்*, *பச்சிவ்*; from *கருமை*, *காடாவி*, *கருமபூவ்*, *கரியமுகை*; of all the above appellatives the first syllable may be lengthened. But from *அருமை*, we have *அருமபொருள்*, *அரியபொருள்*, and not *ஆருழல்*; from *புதுமை*, we have *புதுக்கை*, *புதுயகை*, or doubling the rough *த*, *புத்தரிசி*, not *புத்தரிசி*; from *நெடுமை*, *நெடுநதெரு*, *நெடியதெரு*: of all these we cannot lengthen the first syllable. From *குறுமை* we have only *குறுநதெரு*; *கொடுமை*, again, cannot double the rough *ட*, but may only be formed as in *கொடுங்கொல்*, *கொடியமனம்*.

On this subject, Pavan'anti himself tells us, in his Nannūl, that no rules can be given, but that we must observe the practice of ancient writers. I thought it right, however, to say thus much, in order that the student may know the etymology as well as the meaning, of such words. Information of this kind cannot be obtained from the dictionary, since these adjectives are never written separately, but are always joined to some noun which they qualify.

Thirdly: nouns ending in *மை* not preceded by *உ*, but either by *இ*, *ஐ*, *ஓ*, or *ஔ*, become adjectives by dropping *மை*, and taking *ய*: thus, from *உடைமை* possession is formed *உடைய*, from *இனிமை* sweetness, *இனிய*; from *நீமை* badness, *நீய*; from *நொய்மை* tenderness, *நொய்ய*. After these words, a rough consonant following is never doubled: thus *உடையபொருள்*, *இனியதொல்*, *நீயதம்*, *நொய்யமலர்*. Many nouns which do not end in *மை*, but in *ஐ* annexed to some other consonant, add *ய*, as before, but undergo no elision: thus, from *மலைய* hill comes *மலைய*; from *வலைய* bracelet, *வலைய*; from *நலைய* bud, *நலைய*; from *கைய* hand, *கைய*. Thus, in the poem Chintaman'i we have:

கவலையதிலமுஞ்சுனியுருகுழமலர்

நலையநாகமுங்கோங்கமுநாறினார்

சிவலையசெண்பகமவெய்கையோடேறறுபு

முலையவனமேறறுதிமுறதெடுததோதினா

கனகமலையாரிலையமை - ஓடுஉ,கவி.



*Presenting the Nílám from the water springs, and the Súlli and the Nágam overspread with flower buds, the Cóngam, the Shen'bagam whose branches are covered with scented flowers, and the Véngei, he sang all the praises of the chief of deities.*

The poet here enumerates various kinds of flowers which Sivagan offers to his god, whilst repeating his praises. The word கயிறு means a spring in the mountains; ய being added it becomes an adjective, qualifying the noun கீரை, and implying, that this flower grows in the water: கயிறு is a flower not yet blown; and ய being added, the sentence imports that the tree called Nágam was covered with buds; இனார் signifies a flower, கயிறு a branch; and ய being added to the latter, the meaning of இனார்கயிறையுஞ்சேன பதம is, *the flowery branched Shen'hagam*. Here இனார் is used in the oblique, and consequently, doubles the following rough consonant; it is employed as an adjective, *flowery*, in the manner already explained: மருமம் signifies an agreeable scent, and becomes an adjective in நாறினார் a fragrant flower, according to a late rule.

Fourthly: words ending in கை preceded by any vowel except உ may drop the கை and be joined without any other change to the noun which they qualify: after these words, however, a following rough letter is doubled: thus, from தனிமை unconnectedness, we have தனிச்சொல் an unconnected word; from உரிமை property, உரிச்சொல் a word of property, i. e. adjective; from உடைமை possession, உடைபொருள் things possessed. Words, however, in which the vowel before கை is அ, become adjectives by dropping கை only: thus, from இளமை youth, இளம்பயிர் young corn; from பழமை antiquity, பழம்பகை inveterate hatred.

Sometimes the ம too is dropped, as இளையது youth; and sometime the அ which remains, is changed to இய, as in இளையயது, பழையபடி.

Fifthly: nouns ending in கை preceded by a consonant become adjectives by simply dropping the கை: thus, from வெணமை whiteness,

we have வெண்குருகு *white heron*, வெண்ணி *a white stone*; from ஒன்மை *splendour*, ஒன்பொருள் *a splendid thing*; from வெம்மை *heat*, வெம்பை *fiery hatred*, வெஞ்சரம் *a fiery-arrow*; from செம்மை which among other significations, means *perfection* in any thing, come செந்நெல், *ripe paddy*; செந்தமிழ் *the perfect or pure Tamil language*, செம்பொன் *pure gold*. We have already said that words which have ய before மை become adjectives by dropping the மை and taking another ய: thus, from செம்மை *redness*, is formed செய்குருதி *red blood*; such words may, however, follow the present rule; and we may say செய்குருதி &c.

It has been stated, that the neuter singular of all appellatives may end in அது. If this termination அது be dropped, the remainder serves as an adjective in every gender: thus, from the appellative திற்ததறு we have திற்ததறை *a strong hand*; from வினாவினது, வினாவினதெர் *a swift chariot*.

Certain adjectives, of the formation of which we have already spoken, may come also under this rule: thus, கொடிய may be referred to கொடியது; கரிய to கரியது; வெய்ய to வெய்யது; உடைய to உடையது &c.

Lastly: the nominative form is frequently employed, in this dialect, as an adjective, in every case except the vocative: thus, பூணமார்பன் for பூணையணிந்தமார்பன், கல்பிடு for கல்லாலாய்பிடு, சாததன் மகன் for சாததற்குமகன், மலிபருவி for மலியினபிழருவி, மலிச்சாரல் for மலியினது சாரல், மலிகளுகை for மலிக்கட்குகை.

This style of expression will appear, at first, somewhat difficult and obscure; but when practice and observation shall have rendered it familiar, it will not only be understood from the context, but its conciseness will be found elegant and pleasing.



## SECTION THE FOURTH.

## OF PRONOUNS.

XVIII. As pronouns in Latin Grammar are divided into primitives, derivatives, demonstratives, relatives and possessives, I shall treat of them according to this arrangement.

First: The primitive pronouns in this dialect are, நான, யான I; நீ thou; நாம, யாம, நாங்கள், யாங்கள் we; நீர், நீயிர், நீவிர் ye; எவ்வீர் all ye. They are inflected with the terminations common to other nouns. (See Chap. II. Sec. I.) In order, therefore, to decline any one of them, it is sufficient to know its oblique, or the intermediate change which takes place in passing from the nominative to the other cases. The oblique of நான and யான, is என; which, with the addition of the casual terminations, gives எனவன், எனஞல், ஏறகு, or எனக்கு, எனனை, எனது, எனகன. The oblique forms of நீ, are, உன, நின், நுன: it is, therefore, declined, உனவன், or நின்வன், or நுனவன்; உனஞல், or நின்ஞல், or நுனஞல், உனக்கு or நுனக்கு; நிறகு (1) or நினக்கு; &c. The oblique forms of the first person plural are, எம், நம், எங்கள், நங்கள். These give எமமை, நமமை; எங்கவன், நங்கவன்; எம்மால், நம்மால்; எங்க

(1) This form is disallowed in the Grammars and even by Beschi himself in his Tonnul Vilācam, for though it be a rule that

என்கான றன்காண்க னுருபிறகு

தொல் - புன - உக - குத.

In the fourth case ன, (the termination of the oblique) is changed to ற்.

Yet by another special rule, the application of the foregoing to நின் is expressly forbidden: thus in Nannul

தன்னெனென்பவற நீ ற நுனவன்மையோ

நெருபினன் றியலபாமுற வே

நன - மெய - மரு - குத.

The final ன of the words தன and என, are changed into the rough letter ற; but the final of நின் is retained.

Nevertheless, examples of நிற்கு are found in Chintāman'i and other poems; and therefore it has been admitted in the present Grammar by Beschi, who following the old poets, has used this form in his Témbāvan'i.

ளால், நங்குளால்; எமக்கு, நமக்கு; எங்கட்கு, நங்கட்கு; or எங்களுக்கு, நங்களுக்கு; &c. The oblique forms of the second person plural are, உம, நம, உங்களுள். These give உமமை, நமமை, உங்களுள்.

Observe that the double consonant in the middle of the foregoing and following pronouns may be written single: thus, for எனவன், எமமை, நமமை, தனவன், தமமை &c. we may write எவன், எமை, நமை, தவன், தமை. Observe, also, that the distinction which is made in common Tamil between நாம and நாம்கள, is not preserved in this dialect. In fact, நாம்கள, நீங்கள், அவர்கள், with their cases, are hardly ever used.

It has been stated, that the oblique of a noun may be substituted for any of its cases. It is the same with pronouns: thus, in Chintamanī, we have எனவன் ற்பொதுபபர்யாரோ for எனவனயல் றால், *who, except me, would forgive?* So, in the same work, எற்காணவந்தீர் for எனவன்க காணவந்தீர் *you came to see me*. Such instances, however, are rare.

XIX. Secondly: Derivative pronouns answering to the Latin *nostras* (*belonging to our sect or country*), *vestras*, (*belonging to your sect or country*), are formed, in this dialect, from the oblique plural of the primitive: thus, from நம, எம, are formed நமன, எமன, நமள, எமள, நமர், எமர், *nostras*, *nostrates*, *a person, or persons, belonging to our sect or country*; from உம, நம, are formed உமன, நமன, உமள, நமள, உமர், நமர், *vestras*, *vestrates*, *a person, or persons, belonging to your sect or country*: from தம, the oblique of the pronoun தாம, (in like manner,) are derived தமன, தமள, தமர். All these are inflected by simply adding the casual terminations: thus, நமவன், நமவள், நமரை, நமனா, நமனா, நமனா, &c. and so of the rest. These pronouns are seldom inflected, except in the plural, when they frequently mean *my, your, his, her, relations, &c.* Thus, in the poem Negizhdam by king Adivīran, we read:

உவவுகீர்க்கருங்கடலுடுததமாளில்      த  
தருளுடனிமமையிலளிததவானபொருள  
மருவியம நுமையிலவழங்குபானமையா  
விரவெந்தமரினுமினியராவ      ரோ

யெ - நன்னு துசெனறபடமெ - உயெ - கவி.



Since the well earned riches which we bountifully distribute in this world girt with the blue ocean, have the power of acquiring for us reward in the life on which we shall hereafter enter, the poor should be dearer to us than our own relations. Here relations is expressed by தமர். So, in Chintamanī we have கோனறமர், the king's relations.

XX. Thirdly: The demonstrative pronouns in this dialect, are, இவன *this man*; இவள் *this woman*; இது, or இதன *this thing*; இவர் *these men*, or *women*; இவை *these things*; அவன *that man*; அவள், *that woman*; அது, or அதன *that thing*; அவர் *those men*, or *women*; அவை *those things*; and உவன, உவள், உது, உவர், உவை, which point to intermediate objects: thus, இவன், is *he who is near*; அவன், *he who is distant*; உவன், *he who is between both*.

Of these pronouns, those which are masculine and feminine are declined like the derivatives: thus, இவவன், அவவன், உவவன், &c. as are also the neuters, இதன, அதன. These last scarcely ever take இதனுக்கு, அதனுக்கு, for their datives, which are almost always இதற்கு, அதற்கு; although இவன் &c. take இவனுக்கு, and இவற்கு &c. indifferently. The neuters இது, அது, உது, are declined thus: இதை, or இததை; இதனால், or இதினால்; இதுக்கு; இதினது, இதின், or இதின்னை; இதனை; so also அது, உது. Their plurals இவை, அவை, உவை form the oblique by changing ஐ into அறறு: as, இவறறு, அவறறு, உவறறு. These, again, may take the termination இன்; as இவறறின், &c. and by adding the casual terminations to either form, we have இவறறை, or இவறறிவன்; இவறறல்; இவறறுக்கு, or இவறறிறல்; இவறறின், or இவறறிவின, இவறறினது; இவறறினகண். So likewise with the other two.

There is one more demonstrative pronoun, தான *himself, herself, itself*; plural தாம், or தாங்கள். Each of these forms its oblique by changing ஆ into அ, as தன், தம், தங்கள்; to which, as with the primitives, the signs of the cases are added: thus, தனவன், தமமை, தங்கவன், &c.

XXI. Fourthly: In Tamil, there is no relative pronoun answering to *who, which*; but its place is supplied in the manner explained in the

other grammar, No. 124. There are, however, the corresponding interrogatives, *who? what?* viz. for the singular masculine, எவன், யாவன்; for the singular feminine, எவள், யாவள்; for both genders and numbers, ஆர், யார், யானா; for both genders in the plural only, எவர், யாவர். These are all declined like இவன், இவள், இவர், &c. For the neuter singular எது, யாது, யாவது; for the neuter plural எவை, யாவை. These are declined like இது, இவை, &c. Hence come the words எவரும், யாரும், யாவரும், *all persons*; எவையும், யாவையும், *all things*.

The word எவன், besides being used for the masculine of the interrogative, *who?* serves also for the neuter of both numbers: as, எவனது *what is that?* எவனவை *what are those*, &c.

சிறைகாக்குங்காபடுபவன்செய்யும்களீர்

சிறைகாக்குங்காபடுபத . . . . . உன்

திருவ - ஈ, அதி - ஏ, குற.

*What avails the caution of imprisonment; the chief security of woman is her virtue.* Here, *what avails* it, is rendered by எவன்செய்யும. The word என is used in the same way; whence the expression எனஞ் *what will happen? what will ensue?* Thus, again, Tiruvall'uv:

ஒதிததக்காலெனஞ்முயரி.

*What though the Sea roar?* i. e. it will not, on that account, pass its bounds. In the same sense is also used என்ன, or more commonly in this dialect எனவன். This may likewise be rendered *wherefore?* as, எனவன் யோவெனில் *if you ask, wherefore*.

Observe, finally, that for யாது, *what*, we may, by apocope, write யா; and that this is joined; not only with nouns, as, யாபடுபாருள், யாகுதினா, (in the same way as we say எபடுபாருள், எககுதினா, of which I shall presently speak); but also to verbs, as, யாசெய்தாய *what hast thou done?* Example:

யாகாவாயி நூநகாக்காவாக்காற

சோகாப்பர்சொலிழுகுப்பபட டு

திருவ - டு, அதி - ஏ, குற.

*Though you guard nothing else, guard your tongue; for ruin will ensue from licentious speech.*



XXII. Fifthly: The Tamils have no possessive pronoun; for, although எனது, நமது &c. are aptly rendered by the possessive pronouns *my, mine; thy, thine*; they are, in fact, either the genitive cases of நான், நாம், &c. as we have already seen; or they are compounds of the obliques என, நம, &c. with அது, and have the force of, *this belongs to me, to us, &c.* considered in either way, they may be used by themselves without a governing noun; and thus, to the question, *whose is this?* may be answered, எனது *it is mine.*

Besides the pronouns already specified, the Tamils have others, which may be termed pronouns adjective, and of which we have spoken in No. 48 of the other grammar. These are இந்த-இன்ன, or simply இ *this*, அந்த-அன்ன or அ *that*, எந்த-என்ன or எ *which?*

இ, அ, எ. They differ from the pronouns of which we have hitherto treated, for they have neither case, gender, nor number; but are used as adjectives, which, in this language, must always be joined to substantives: as, இந்தக்கை, இனக்கை, இக்கை. Respecting these pronouns, I have one remark to add to what I have said in the other grammar. The adjective letters இ, அ, எ, may be joined not only with all nouns, but also with participles: for, these, although they are formed from verbs, are termed பெயரெச்சம், *defective nouns*: thus, இச்சொன்னவுணர்ச்சி *this instruction which is imparted*; அததந்தபொருள் *that thing which is given*; எச்செய்தகருமம் *what work that is performed?* Nouns appellative, formed from substantives, even when conjugated as verbs, as already explained, may also take these letters: thus, இந்நூலைப்பெயர்ந்தது *what is the name of this science*; இம்மாடவெறயிறந்நு *these bullocks are of that mountain*; நானியஞ்ஞினேன *I am of this village.*

XXIII. Finally, observe that, in this dialect, no use is made, either in the pronouns or the verbs, of that mode of expression according to which, in common Tamil, we employ தீர் and அவர் as honorifics for *thou* and *he*; for, even in commentaries, I have rarely seen எனருர், சொனருர், &c. as honorifics for எனருன், சொனருன், &c.; and in the poets themselves, this figure is hardly ever found. The only instance which I have met with, is in the poem Chintāman'i, where it is used to express an overflow of love and joy; the story connected with it, is as

follows: The queen Vijeiyei, whilst pregnant of her first child, was forced to flee from an insurrection in which the king was assassinated by his prime minister: in her flight she was delivered of her son Sivagan, in a place appropriated to the burning of the dead, a spot considered particularly ill-omened and unclean. Here the child was found by a merchant, who, being ignorant of his parentage, took him away, with the design of bringing him up as his own. In the mean time, the queen retired to the desert, and spent her days in penance. At length the boy, arrived at manhood, having learned the particulars of his birth, and the place of his mother's abode, goes thither: the mother is delighted on again beholding her son, whom she now finds of ripened years, and renowned for his military exploits; and in a transport of joy and affection, immediately accosts him thus, சேகசாமிரோ. I shall give the whole stanza, as it exemplifies many of the foregoing remarks:

வாடடி நற்குருநன வணவாளமரகததீததக  
காடடகததுமமைநீததகயதவிமெற்காண்வந்தி ர்  
சேடடிமபருகிமார்பிற்சேகசாமியி ரோ.  
பூட்டர்குண்டசேகதாமனாயடிநொவவேன னுன.

விமலையாரிலமபகம - உட்டு - கவி.

The mother, addressing her son, uses the words சாமிரோ, உமமை, வந்திர்; in all which, the plural is put honorifically for the singular. — வாடடி நற்குருநனவண, here, குருநில means *king*, and நிறை *bravery* is used adjectively, by rule XVII. 2d. signifies *brave*; வாள means *sword*, but, by rule XVII is taken as an adjective, and the sense is the same as வாளவையதிறல்: by rule VI. 5, ன is changed into ட, த into ட, and ல into ந, வாடடி நற்குருநிலை; and by the same rule, since குருநில is the accusative, the ல is changed to ந, and the following த to ந; and one of these being dropped, we have குருநிறை வணவாளமரகதது தீதது. Here, as before, வாள has the force of வாளவையவமர்; அமர் signifies *battle*; அமரகதது is the seventh case, கண, in treating of which, IX. 7. we stated, that for கண other nouns may be used which denote place; அகம் is a noun of this kind, and, since it ends in ம, its oblique is formed in தது, according to the rules on that head; தீதது, by *quitting*. காடடகததுமமைநீதத, here காடு, the genus being put for the species.



signifies the same as கடுகாடு a place for burning the dead, காட்டு is its oblique, by rule VII. 4. and காட்டகத்து is the seventh case, as above; சீதத, a participle preterite.—கயத்தியெறகாணவந்தீர், கயத்தி is an appellative feminine, from கயம், by rule XII. 3. and signifies *ill-omened*; எறகாணவந்தீர், for எனவிரககாணவந்தீர், என being used for எனவன், by rule XVIII. and changed to எம், by rule VI. 4.—சேட்டமுன் மபருதிமாநீர் நசீவக, சேடு means *beauty*, and, by rule XVII, its oblique சேட்டு, is used as an adjective, *beautiful*; இனம், an adjective, from இனமை, by rule XVII. 4. இனமபருதி; *the sun newly risen*, which shines without scorching, to which the poet wishing to compare the youth's breast, instead of saying பருதியைப்பொதுமாநீர், uses the word adjectively, by rule XVII, and writes பருதிமாநீர். This mode of expression may be referred to the metaphor, which is termed by the Tamils உருவகம், and is very common in this language; மாநீடு is put for மாநீடுன், on account of the following எ, see rule VI. 4. and is the oblique of மாநீர், by rule VIII. 1st; it has here the force of the fourth case, by VIII. 4.—சீவகசாயநீரோ, the vocative plural, by rule IX. 8.—உடைட நகுண்டசேநாமனாயடி நோவ, நோவ is put for நோக, as will be explained hereafter; தாமனாயடி is a metaphor, as before, and is the same with தாமனையைப்பொதுமடி. the poet praises the flower தாமரை for its colour, saying, that it has obtained the red hue which is infused into it, by drinking அாகு; in expressing this, he uses the word உடைடு, which is put for உடைடும், the participle future of the verb உடைடுதல் to *infuse*; and this, again, is used instead of the participle preterite, உடைட்டன், all which is accounted for in the rule which follows: lastly, செம், which, on account of the following த, becomes செந், is an adjective, from the noun செமமை, by rule XVII. 5. The meaning of the stanza is:

*You are come, O Lord Sivagen, whose breast (beams with mild splendor) like the rising sun, to visit me ill-omened, (wretch), who quitted in the field of battle the king (thy father.) valiant in war, and abandoned you in the burning place of the dead. (you are come) paining your feet, which are as the red Tàmarei imbued with the (rich) colour of the lac that it has sucked up.*

I was induced to parse this stanza thus minutely, because it affords no less than four and twenty examples of the foregoing rules.

## APPENDIX.

XXIV. I shall here offer some observations, to complete the chapter on nouns.

It was stated, (XII. 3d,) that many nouns of two short syllables, and ending in ம, may also terminate in ன; as அறன், மனன், குணன் : but that the rule is not general, and that we ought to follow the practice of ancient writers. I have now to observe:

First: Many nouns ending in ம், and consisting of two syllables, of which the first is long, frequently change the final அம் into உ; as, for யோகம், யோகு : but I have never seen an instance of this, except when there followed a word beginning with a vowel, by which the உ was cut off: thus, in a verse of which I shall speak hereafter we find the word எமாதறல்; where எழு is used for எம்ம *custody*, and the உ is cut off by the following ஆ of the verb ஆற்றல் *to do*. Hence, எமாதறல் is rendered *to guard*. A certain author uses நீதுண்ட for நீவழுண்ட; and, in the same way, காமுற்று is put for காமமுற்று. Some polysyllables, even though short, follow this rule, either with, or without the elision of the final உ. Thus, Tiruvallūven has நடுக்கறநகாட்சியவர், for நடுக்கமறநகாட்சியவர் *the man of knowledge is without wavering*: thus, also, உலகு for உலகம். But here, also, we must be guided by the practice of the ancients.

Second: It has been stated, that இது, அது, may become இதன் அதன். I have here to add that verbals in து follow the same rule; thus, வருகின்றது or வருகின்றதன்; வந்தது or வந்ததன்; வருவது or வருவதன்: also ஆவது or ஆவதன்: and for யாவது, யாவதன்; and for யாது, யாதன். All these words are declined like இவன்; so that we frequently see ஆவதற்கு, வருவதற்கு, வந்ததற்கு, &c. used as datives.

Third: We stated, in the other grammar, that nouns of number are declined through all the cases, and that all numerals below a thousand end in உ; these may also end in அன்: thus ஒன்றன், இரண்டன், மூன்றன், நான்கன், ஐந்தன், ஆறன், ஏழன், எட்டன், ஒன்பதன், இருபதன், முப்பதன், &c.



I have not, however, seen (\*) பதது, and துது, varied in this way: these words, when they terminate in ன, are inflected like இவன, and may then be used as adjectives (ordinals); so that ஆறன, எழன, &c. mean either *six, seven, &c.* or the *sixth, the seventh, &c.* Thus, in Nannùl, we have ஆறனுருடி, எழனுருடி, for ஆறுமுருடி, எழுமுருடி.

### CHAPTER III.

#### OF THE VERB.

XXV. Verbs, which are termed விவன, are not denoted in this, as in the common dialect, by the verbal in கிறது, but by the verbal in ல; as, செயயல் *doing or to do*, படிததல் *reading or to read*: under this form, they are given in the dictionary. Those which, in common Tamil, end in கிறது, in this dialect terminate generally in தல்; and those which end in கிறது, in ததல்: thus, பணிதல் *to worship*; அறிதல் *to know*; உணர்தல் *to understand*; அடிததல் *to beat*; படிததல் *to read, learn*; படைததல் *to create*. Some ending in கிறது terminate in ல, without the த: as செயயல் *to do*; பெயயல் *to rain*; அணியல் *to adorn*; பணியல் *to submit*. Those, however, which have உ before கிறது, usually change the உ into அ, and add ல; as, தடவல் *to stroke or rub*; உதவல் *to assist*; சொல்லல் *to say*, கொள்ளல் *to buy*. Nevertheless, they may terminate according to the general rule: as, தடவுதல், உதவுதல், சொல்லுதல்.

XXVI. We stated, in the other grammar, that many verbs which, properly, end in க் கிறது, are made, by syncope, to terminate in க்கிறது; when, according to the general rule there laid down, they form their pre-

(\*) It is singular that Beschi should not recollect having met with these words used with the termination ஆன, since, though not common, they occur in works on grammar, with which he must have been acquainted: for instance.

ஒன்று முதலென பானிற்று திமுன னர்

கின்ற பத்தினுற நுகுகெட வாயதம்

தொல். குற நியலிகரப்புணரியல் - ஈ ஈ, கு.

நூறு யிரமுனவரு உறுகாவல்

நூற்றியற்கை முதல் லெக்கினனி.

தொல். குற நியலிகரப்புணரியல் - கா, கு.

terite in ககினை : of this kind are, அடக்கிறது *to refrain*; முடுக்கிறது *to urge*. But since these verbs ought properly to end in குகிறது, in this dialect, according to the rule just laid down, they drop கிறது, change the உ into அ, and take ல், so that they become அடக்கல், முடுக்கல்; are also அடக்குதல், முடுக்குதல்: this removes all doubt respecting the formation of the preterite; if, for example, the verb be நீததல் *to renounce*, the preterite must be நீததேன; நீதேகல் *to avoid*, நீதேகினை.

XXVII. The verbal of which we have been speaking is constantly and elegantly used in this dialect.

First: It is used as a noun, and inflected with all the cases: thus, போதல்விடக்கினை *he prevented the going*; சொல்லாற்றிந்தேன *I apprehended through the medium of speech*; கொள்ளினிதவினிது *giving is more delightful than receiving*; உணாதற்குட்புகழ் *knowledge is the object of praise*.

Secondly: It is sometimes used absolutely: as, அறிதற்பொருட்டு *for the sake of knowing*; போதற்காரணமாக *on account of going*. For instance, a person observes something moving, and doubts whether it be an ox or a man; at length, he perceives some signs by which he knows that it is a man. I say of him மகனாதறுணிந்தான் *he ascertained it to be a man*, that is, மகனாயிருக்கிறானெனறுதுணிந்தான்.

Third: It is often used for the infinitive: as, செய்யவேண்டும் *it is necessary to do*; போதல்விடக்கினை *he prevented going*; பாடலுணர்ந்தான் *he learned to sing*.

## SECTION THE FIRST.

### OF THE INDICATIVE.

XXVIII. Of the five moods, this language wants the optative and subjunctive; and of the five tenses, the imperfect and the preterpluperfect. These deficiencies are supplied in the manner described in the grammar of the common dialect. I proceed to treat of the indicative.

XXIX. In conjugating the verbs, the same terminations serve for the present, the preterite, and, with certain exceptions, for the future; this last tense having, in this dialect, some that are peculiar to itself, of which I shall speak in the proper place.



The terminations common to all are:

For the first person singular, என், என : as, நடந்தேன், நடந்தனென், *I walked*.

For the second person singular, ஆய, இ, இ : as, நடந்தாய், நடந்தவின், நடந்தி, *thou walkedst*.

For the third person singular masculine, ஆன், அன் : as நடந்தான்; நடந்தனை; feminine, ஆள், அள் : as நடந்தாள், நடந்தனள்; neuter து, as நடந்தது *it walked*; or in the preterite, it has றறு, when preceded by இ : as, சொல்கின்றது or சொல்கிறறு; ஆயின்றது, ஆயிறறு, பேசுமின்றது, பேசுமிறறு; in the future, the termination of the third person neuter singular is உம; as, நடக்கும்.

For the first person plural, ஆம், அம், எம், எம், ஒம் : as, நடந்தாம் நடந்தனம், நடந்தேம், நடந்தனெம், நடந்தோம், *we walked*.

For the second person plural, னா, இா : as நடந்தீர், நடந்திரா, நடந்தனிரா, *you walked*.

For the third person masculine, and feminine, ஆர், அர் : as, நடந்தார், நடந்தனார் *they walked*; for the neuter, அ : as, நடந்தன், or simply நடந்த : thus, in the poem Negizhdam at the close of a stanza, the author, speaking of the clouds, says, உருக்கொடுமினட *having acquired a form and returned*, for மீண்டன் ; and in another stanza : பொன்னின்கு றினமேலவன்கொடைபோன்மெனப்பொழிந்த *the clouds in liberality like him (the king) poured down (rain abundantly)*, for பொழிந்தன். In like manner for (\*) சொரிவனபோல் we find சொரிவபோல், for செயதன்வாதில், செய்தவாதில் ; for (†) மிகுனவாகி, மிகுவாகி. Sometimes, though rarely, கள் is added in the plural ; not only in the second and third persons, as நடந்தீர்கள், நடந்தார்கள் *they walked*; but also in the first, as நடந்தேதங்கள், நடந்தனங்கள், நடப்பேதங்கள், நடப்பனங்கள்.

XXX. First: The present tense, called கிகழ்காலம், is formed either, as in the common dialect, in கிறேன், which mode is hardly ever used ;

(\*) சொரிதல் to pour.

(†) மிகுதல் to abound.

or in கினறேன : or by adding கினறேன to the negative form. (+) The sense of the compound is, however, positive; and this is accounted for by the use of the negative form for the positive gerund : as, for நடவா, செய்யா, for நடந்து, செய்து ; which will be explained in the proper place. The present tense, then, may have any of the following forms : நடக்கிறேன, நடக்கின்றேன, நடவாதினறேன, நடக்கின்றனென, நடவாதின்றனென, &c. To conjugate these forms, it is only necessary to add the abovementioned terminations, for the several persons.

XXYI. Secondly : With respect to the preterite, I have nothing to add to what is contained in the other grammar ; so that, to the following preterites, நடந்தேன, படித்தேன, நீக்கினேன, செய்தேன, &c. we have only to affix the terminations abovementioned. I have, however, seen, in old authors of repute, several preterites for which I can find no rule. Such are the following : கிறீஇன for கிறுத்தின *he caused to stop*, (v. a.) தழீஇன for தழுவின *he embraced*, கழீஇன for கழுவின *he washed*, விழீஇன for விழுந்தான *he fell*, வெரீஇன for வெருவின *he feared*, இரீஇன for இருந்தான *he was*, எழீஇன for எழுந்தான *he arose*. From these instances, I think we may deduce this general rule : all verbs, of which the preterites end in உவினேன or உத்தேன, may drop this termination, and, taking ன, have, by அளர்படை, னஇனேன : thus, கழுவினேன, கழீஇனேன, &c. இருந்தேன, இரீஇனேன, &c. From these words, you will often find கிறீஇ, கழீஇ, &c. for the gerund ; and for the participle preterite, by adding ய to the gerund, கிறீஇய, தழீஇய, கழீஇய, &c. I have also met with கொளீஇ and கொடு, for

(+) According to the Tamil grammarians the termination is ஆவினறேன ; so that it does not appear necessary to account for this formation, by supposing, with Beschi, that கினறேன is added to the negative form.

ஆவினறுகின்றதுகிறுமுவிடத்தி

வண்மபாணிகழபொழுததறவிவிறையிடநிவிறு.

ஆவினறு - கின்றறு, & கிறு are the characteristic syllables of the present tense of the verb in the three places (persons) & five Pālās (2 numbers and 3 genders.)

கன - பதவியல் - யக, குத.



கொண்டு ; வண்டு for வந்தது ; செறி for செறிந்தது, தெறி for தெறி, and that for தெறிந்தது. Example :

சுலததாற்பொருளசெய்தேமாற்றலபகங்

கலததுணிர் பெய்திரீஇயற்

திருவ-கயின, அறி-ய, குற.

Here, பெய்திரீஇயற் is put for பெய்திருத்தற். The meaning is: *To guard with anxiety ill-gotten wealth, is like trying to keep water in an unbaked earthen vessel.* Another author has:

யென யெய்துகுலகெழுந்தவிழிமின்

*The flock of birds frightened rose up and screamed.*

**XXXII.** Thirdly: The future is formed according to the rules laid down in the other grammar. Those verbs, however, which I have there stated to have their future in *கேன்*, may, in this dialect, form it also in *குவேன்*, thus, செயகுவேன் from செய்தல் *to do*, அணிகுவேன் from அணிதல் *to adorn*. Besides the common terminations for the first person, என், என்; as, செயவேன், செயகுவேன்; நடப்பேன், நடப்படுவன்; this tense has likewise அல் and அன்: as நடப்பல், நடப்பன்; காண்பல், காண்பன்; &c. It also terminates in உ: as, வாழ்து, கூறுது, சொல்லுது, வருது, for வாழ்வேன், கூறுவேன், சொல்லுவேன், வருவேன்; and உன்ரு, செய்கு, சேறு, for உண்பேன், செய்வேன், செய்லுவேன். By adding ம் to these, we get the first person plural: as, வாழ்தும், கூறுதும், உண்கும், செய்கும். Thus, in the opening stanza of Chintāmanī, we have தேவாதிதேவன்வனசேவடிசோதுமனதே, *we will approach the rosy feet of the God of gods*, for சோவோம். The other persons take only the common terminations. அ being that of the third person neuter plural, we have நடப்பன்; விரிவன்; செய்வன், or செய்குவன்; மலர்வன்; சீங்குவன்.

The second person of the imperative, with the addition of ப or மா, serves for the third person masculine plural of the future: thus, எனப, எனமா; நடப்ப, நடமா; கேட்ப, கேண்மா; மொழிப, மொழிமா; accordingly we find எனப்பலரோ, மொழிப்புவர், for எனபார், மொழிவார்.

Sometimes மனார் is used with the same force as மா: as, எனமனார் for எனமா, மொழிமனார், for மொழிவார். The ancient and celebrated

author Tolcáppianár, in his grammatical writings, frequently uses this form : as எனமனூர்புலவர், மொழிமனூர்புலவர். Sometimes, too, the short syllable மர் is put for மார் : as, எனமர், மொழிமர். Example :

தேவனேமகன் லனசெல்வனமற்றென்மரும்

பாவையேநோற்றனள்பாரினமற்றென்மரும்

சிறதாமணி - கனகமாவலியாரிலம்பகம் - ஈஅயசு - கவி :

*Some said, that king is a deity and no man; other said, a (meritorious) penance hath his wife performed in the world.*

Here எனமனூர்புலவர் stands for எனபாரும். So Pavan'anti, in his Nannùl, often has எனமருமுளோ, *there are some who say, &c.*

XXXIII. To the remarks on the indicative of the negative verb, contained in No. 14 of the other grammar, I have here to add :

First: That the third person neuter singular may reject து : as, நடவா, செயயா, ஆகா. By adding உன் to these, we have the plural : as, அவன், நடவாவன், செயயாவன், துரியாவன்.

Secondly : In forming the negative, it is common to use the appellatives இல்லன், அல்லன், of which we have spoken in rule XIV. The compound, which is conjugated through all the persons, is obtained, by affixing those appellatives, either to the imperative of the positive, or to the participle preterite : as, நான்பேசுல்லேன் : or more frequently with a single ல், பேசுல்லேன்; நீபேசுவி; அவன்பேசுலன்; அவன்பேசுலள்; அதுபேசுலது; நாம்பேசுலேம், or பேசுலம்; நீர்பேசுலீர்; அவர்பேசுலீர்; அவையபேசுல், or அவையபேசுலன் : thus, உண்டிவேன், உண்டிவிலி, உண்டிவின், உண்டிவள, &c.



## SECTION THE SECOND.

### OF THE IMPERATIVE.

XXXVI. In addition to my remarks on the imperative, called ஏவல், which are given in No. 68 of the other grammar, I shall here notice certain peculiarities of that mood in this dialect.

First: உ is scarcely ever affixed to the imperative, except it be joined to a rough letter: as, அடக்கு, வாங்கு, விடு, where the உ remains. Hence,



while, in common Tamil, we write உன்னு, தினனு, சொல்லு, &c. in this dialect, we use உண், தின், சொல், &c.

Secondly: By adding மோ to the above, we have another form for the second person singular: thus, உண் becomes உண்மோ; உரை, உரைமோ; கேள், கேண்மோ; சொல், சொன்மோ. In the two last instances, ள் and ல், being followed by ம, are changed to ண் and ன், respectively.

Thirdly: By adding ஓ to the same abbreviated imperative, we get a third form for the second person singular; and by adding தீர், one for the plural: thus, from அருள, அருள்தி; and from போ, போதி. However, I have never seen கேள்தி formed from கேள்; the word becoming கேட்டி, on account of the meeting of ள் and த: so, for the plural கேட்டீர், போதீர், &c. In the Rāmāyaṇam of Camben, a devotee named Gaudamen, discovering that his wife Agaligei had yielded to the impure embraces of the god Dévëndren, curses her with this imprecation; *become stone*. The passage is,

மெல்லியலாவிரோகத்திவிவிலமகனவரையீயுறு

கல்லியலாதியெனரு

ன

பாலகாண்டம் - அகவிகைப்படலம் - யௌ, கவி.

*Looking on the slender formed (Agaligei) he said, oh thou who art like to a mercenary strumpet, be thou transformed to a stone!* Where ஆதி is the imperative of the verb ஆதல் *to become*. Observe, that we must not add the terminations தி and தீர் to வர் and தர், but to வரு and தரு, which would be the regular imperative, according to the general rule.

The last mentioned form is also used for the second person singular of the preterite: thus, a certain poet has, விநதியேறகெடுத்தி, *if you have dismissed (him,) you have ruined (yourself.)* Another author has, கோகாதுபோதியே *thou wentest without seeing*. This must not be condemned, as being either obscure or absurd: in Latin, *veni* is both the second person singular of the imperative, and the first person singular of the preterite; *sequare* is the second person singular, both of the imperative, and of the present; and *amare* is, at the same time, the second person singular of the imperative passive, the second person singular of the

present passive, and the infinitive active. Many other instances might be adduced. This double use of the same word is not productive of any ambiguity.

Fourthly : It is still more common to use the second persons singular and plural of the negative verb, for the second persons singular and plural of the imperative positive : as, கேள்ய hear thou ; கேள் hear ye. It is of consequence to attend to this use of the word ; for I can state from experience, that, until I became acquainted with it, it gave me no small trouble.

XXXV. The second person plural, besides the forms already specified, as கேட்டீர், விடுத்தீர், சொல்லீர், வாரீர், கூறிீர், &c. has the following :

First : The following terminations, மின், மனீர், மிடு, correspond, in the plural, with the singular termination மோ : (see XXXIII.) thus, உன்மின், உன்மினீர், உன்மிடு, கேன்மின், கேன்மினீர், கேன்மிடு, விடுமின், விடுமினீர், விடுமிடு, போமின், போமினீர், போமிடு, சென்மின், சென்மினீர், சென்மிடு.

Secondly : The same person may also be formed by affixing these terminations to the common imperative in உ : as, சொல்லுமின், செல்லுமின், வாழுமின். But from வா and தா are formed உம்மின், தம்மின். Thus much of the imperative positive.

XXXVI. The prohibitive of the common dialect, as செய்யாதே, பிடுயாதே, is rarely used ; but this mood is formed :

First : By adding to the imperative positive, செய், பிடு, சொல், &c. the terminations அற்க for the singular, and அற்கீர் for the plural. Example :

வியவற்குவெருஞான நுகதனவின்

நயவற்கநன நிபயவாவி வன

திருவு-சயி, அதி-சு, குற.

Think not highly of thyself at any time, neither delight thou in deeds which bring not forth good fruit.

Secondly : By adding to the same word the termination எல், for the



ingular: as, செயமேல், (\*) மிரியேல், சொல்லேல், (†) அடையேல்.  
Thus, in the poem entitled Bārādam, we have:

ஆதவனே முனியேல் வையாளுடையானவனே முனியேல்  
ஈதவனே முனியேலிதயத்திவிருப்பவனே முனியேல்  
மாதவனே முனியேல் மதவெங்கனலானவனே முனியேல்  
நீதவனே முனியேல் முனியேல் எனநின்னுபணிந்தனரோ

கிருடமுன்னுந் துசருககம் - ஈரருயச - க வி.

O thou, who art the sun, be not angry! Thou, who hast me for thy servant, be not angry! Thou whose penance is rewarded, be not angry! Thou who dwellest in my heart, be not angry! O thou husband of Natchimi, be not angry! Thou fire of intense heat, be not angry! Thou righteous one, be not angry, be not angry! So saying, they stood and worshipped him.

Thirdly. By adding மின் to the negative in ஆ, for the plural: as, இராமின், செயயாமின்.

Fourthly. It is also very common to form the plural of the prohibitive by affixing மின் to the verbal in ல்; (see No. XXV.) this letter being changed to ன், on account of the ம which follows: thus, from பாடல் to sing, comes பாடன்மின்; from விடல் to leave, விடனமின்; from கூறல் to say, கூறன்மின்; from சொல்லல், சொல்லன்மின். Hence, சொன்மின் or சொல்லுமின், means say ye; while சொல்லன்மின் means say ye not. Thus, from அகல் to depart, அகன்மின் is formed from the imperative அகல், and has a positive sense, depart ye; but அகல்ன்மின் is formed from the verbal அகல், and has a prohibitive sense, depart ye not. Example:

தாதன்வவணச்சுலியன்மினோ ன்

வேதம்முதனாதன்விலகினான் ல்

இரா - அடிகாய - பட - சக, கவி.

The first Lord of the Védas checked them, saying, be not ye angry against him who is a messenger.

(\*) மிரிதல் to be separated.

(†) அடையல் to obtain.

Here, from the verbal கனியல் to *be angry*, we have கனியன்-கன் *be ye not angry*.

Fifthly, and lastly. As டு is the termination of the singular positive; so மோ, added to the verbal in ல, as in the last rule, is the termination of the singular negative: thus, செய்யன்மோ, பாடன்மோ.



## SECTION THE THIRD.

### OF THE INFINITIVE.

XXXVII. Of the infinitive mood we have treated in No. 70 and 136 of the other grammar: I shall here add a few remarks.

First. In this dialect, the same verb has, in the infinitive, several terminations: as, நடக்க, நடப்ப; அடிக்க, அடிப்ப; துணிய, துணிக, துணிகுப; செயய, செயக, செயகுப; காண, காண்க, காணிய; வாழ, வாழிய; நோக, நோவ, நோகுப; இக்க, இக்குக; நோக்க, நோக்குக.

When an infinitive, differing from the usual form, terminates in single க; as, துணிக, செய்க, இக்குக, it does not double a following rough letter, as it would in other cases. Example:

எண்ணித் துணிககருமந் துணிகதபி

னென னுவமெனபதிடுக் கு

திருவ.சுயன்-அதி, எ - குறள்.

*Consider before you resolve on a weighty action.*

*To resolve and say, we will consider hereafter, is an error.*

Another poet has

ஆகருவதுளதெனிலறததையாக்கு க

போகருவதுளதெனிலவெகுனிபோகரு க

நோகருவதுளதெனிலஞானநோகரு க

காகருவதுளதெனிலவிரதவகாக்க வே

*If there be aught worthy to be done—do charity.*

*If there be aught that should be avoided—avoid anger.*

*If there be aught that should be regarded—regard virtue.*

*If there be aught that should be observed—observe rites.*



Secondly. We stated, in the other grammar, that the infinitive may be used for the imperative, but that it expresses entreaty, rather than command. Parantanti in his Nannūl, after making the same remark, adds, that, in the higher dialect, when the infinitive is used in this way for any person, gender or number of the imperative, it denotes wish rather than command, being the form which we employ to express any desire of the mind. Hence, it answers to the present of the optative, a mood which does not exist in Tamil. Thus, பொறுக்கதெய்தான் *may I bear the evil!* கீடுபடுக *mayest thou obtain!* நானவாழ்க *may I live!* கீடாழ்க *mayest thou live!* தீனநந்தவாழ்க *may thy father live!* சிறக்கின்றபுகழே *may thy praise be celebrated!* நாடுபெயினக்க *may we be manifest!* கீடுபெரிய அபுருக *may they be daring!* அதுவேவருக *may that come!* அவையெய்யுதக *may those things become customary!* Here, the infinitive has been used for every person number and gender of the imperative. Thus, also, நானவாழிய *may I live!* கீடாழிய *mayest thou live!* இறைவனவாழிய *may the king live!* நமர்வாழிய *may our people live!*

To the infinitive, thus used, றீ is sometimes added, as, நானவாழியீ, கீடாழியீ.

Thirdly. The infinitive is also used for the gerund, as shall be explained in the proper place.

XXXVIII. I shall here notice particularly the infinitive என, or என, from the verb என to say; the word being very frequently used in this dialect.

First. It is used for எனது: as, வந்தாயெனச்சொன்னான் *he said that thou camest;* இவனெனச்சொல்லாய *say thou who he is.* This use, as I shall hereafter explain, it has in common with other verbs.

Secondly. Affixed to certain words, which cannot be used alone, it gives them an adverbial signification: as, கிடுகென - பொடென - வெயடுதென *swiftly.*

Thirdly. It denotes comparison: as, செஞ்சுடர்னவினவகென *he shone so, that he might be called the red sun: i. e. he shone like the red sun.* Thus, மரெனவளர்ந்தான் *he grew like a tree.* In this sense, it may be joined to the gerund of the preterite: as, கொடிவிழ்ந்தென

நீசாள் *she fell as a creeper falls* (unsupported) புதிபாயநதென்னச்சி  
வந்துவந்தான் *he came furious as a bounding tyger*. Thus, instead of  
(\*) கடிததாற்போல, (†) நகைததாற்போல, we may say either கடிததெ  
ன், நகைததென், as above; or கடிததாலென், நகைததாலென்.

Fourthly. The word *என*, or also *எனா*, is used for the conjunction *உம்*,  
*and*: thus, *நியெனவ்வெனென்*: with a verb; as *நியெனவ்வெனெனவந்தீர்*,  
*நானெனாத்தானெனாபடோவோம்*: thus, *தும்மெனெனச்சாத்தெனெனப்பொ*  
*ம்மெனெனவரும்வந்தார்*. In this way we may also use *எனா* and *எனா*,  
gerunds of the same verb: as, *நியெனா தும்மெனென நிருவரும்போமின்*,  
*தும்மெனெனாபொம்மெனெனாவகனார்*.

Lastly. Observe, that the infinitive *ஆக* is frequently contracted by  
syncope to *ஆ*: thus, a certain author has, *அருளேயுடலாவதனே யுயிரா*  
*க்கொண்டான்*, literally, *He took benevolence as a body, and virtue as*  
*the soul*.

## SECTION THE FOURTH.

### OF PARTICIPLES.

XXXIX. Concerning the participles, *பெயரொச்சம்*, I have some  
rules to add to those which are given in No. 72 and 73 of the other  
grammar.

First. As there are three forms for the present tense of the verb, so are  
there three corresponding forms for the present participle: as, *நடக்கிற*,  
*நடக்கின்ற*, *நடவாமின்ற*.

Secondly. When the preterite of a verb terminates in *இனென்*, the  
preterite participle generally ends in *இய*: as, (‡) *அடக்கிய*, (§) *வேண*  
*டிய*.

Thirdly. The participle of the future is expressed, as was mentioned in  
the other grammar, by the third person neuter singular of the future

(\*) கடிததல to bite.

(†) நகைததல to laugh.

(‡) அடக்கல to restrain.

(§) வேண்டல to intreat.



tense, which person always ends in உம்: thus, செய்யும், (\*) நிமிரும், நடக்கும், வாழும். In the superior dialect, when this word is used as the participle, it may always drop the ம்: as, செய்யு, நிமிரு. In this case, if the following word begins by a vowel, உ also is cut off: as, கதிர்வரம்பிரவி the beam-spreading sun, for கதிர்வரம்புமாவி, unless the participle consist of two short syllables, like (†) வரு, (‡) தரு, (§) பொரு, from வரும, தரும, பொரும.

The உ may also be dropped though the following word do not begin by a vowel, provided the consonant to which it is joined, be among the finals: thus, நிமிர்முகமடி, வாழ்முடி. This syncope cannot, however take place, if the உ be preceded by one syllable only, short by nature, and not containing a double consonant: thus, for வரும we may use வரு, but not வர், although ர் is a final; but for வாரும, from the verbal வார்த்தல் to pour, we may use வார், since the உ is preceded by a long syllable. Accordingly, we constantly find the word ஆர் used, not for the pronoun who, but for the participle ஆரும, from the verb ஆர்தல் to be filled, whence it is aptly rendered by the adjective full.

But if the consonant to which உ is joined, be a final, and be doubled, the உ is dropped, together with its consonant, although it be preceded by one syllable only, and that short by nature: thus, from (||) வெல்லும, வெல்; from (§§) உண்ணும, உண்; from செய்யும, செய்; from (\*\*) துளரும, துள; from (††) துமழும, தும்.

Finally. If the consonant joined with உ be ய, preceded by more than one syllable, it may be dropped, together with the உ, even though it be not doubled: thus, from அணியுங்கலன - அணிகலன; from புரியுந்தைய - புரிதைய; from அறியுமபொருள - அறிபொருள. But (††) சாயும and (§§) காயும from சாய், and காய cannot drop the ய also, and become சா, கா; because,

(\*) நிமிர்ந்தல் to stand erect or straight.

(I) உண்ணல் to eat.

(†) வருதல் to come.

(\*\*) துள்ளல் to leap.

(‡) தருதல் to give.

(††) துமழல் to sneeze.

(§) பொருதல் to fight.

(‡‡) சாய்தல் to decline.

(||) வெல்லல் to conquer.

(§§) காய்தல் to become dry.

although the preceding syllable be long, there is one only. Observe, that அணி and காய், with similar words, are also nouns; and that, when prefixed adjectively to other nouns, they double a following rough letter; which is not the case when they are used as participles: thus, அணிகலன் means *a beautiful necklace*, அணிகலன் *a necklace which adorns*: காய்க்கொம்பு is, *a bough having fruit*; காய்கொம்பு *a withering bough*.

Fourthly. The participle of the negative verb terminates in ஆ or த, as stated in the other grammar: thus, செயயா or செயயாத.

XL. It was stated, in the other grammar, that the participle future is used likewise for the participle present. I have here to add, that it may also be put for the participle preterite. Thus, in Nannūl (Part II. Chap. 3, Rule 13) the author remarks, that பொருங்குளம் for instance, may, according to the context, signify, either பொருகின்றகளம் *the plain where they fight*; பொருதகளம் *the plain where they fought*; or பொருங்குளம் *the plain where they will fight*. In that stanza of Chintāman'i, which was so fully explained in No. XXIII, we met with உளட்டு, used for உளட்டும, and contracted by syncope in உளட்டாகரு, on account of the following vowel. This word is the participle future; but as it was followed in the sentence by உண்ட, a participle preterite, it, likewise, had the force of a participle preterite; being put for உளட்டான்.

XLI. From any participle we may form verbals in து, as was stated in the other grammar, No. 107. I have here to add:

First. That these verbals terminate, in the plural, in வை (\*) or ன்: thus, செய்கின்றவை, or செய்கின்றன்; செய்வவை, or செய்வன்; செய்வை, or செய்வன். So also the negatives, செயயாதவை, or செயயாதன்; as also செயயாவன். They may also terminate in simple அ, as was stated in No. XIII. of this grammar: செய்கின்ற, செய்த, செயவ.

Secondly, That the future verbal, in particular, is much used, in conjunction with the verb ஆதல், *to become*, in forming compound verbs. Such are நல்லிவதானான் *he said*, for நவின்ருன், செயவதானேன் for செய்தேன் *I did*, செயவதாயானான் for செயவானான் *he will do*.

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(\*) The termination is not வை, but ஐ; the வ being inserted by the rules of orthography; thus செய்கின்ற - ஐ, செய்வின்றவை.



## SECTION THE FIFTH.

## OF GERUNDS.

XLII. Of gerunds, (*விவண்மெச்சம்*), we have treated in the grammar of the common Tamil, No. 71. There are several remarks to be added, which relate to this dialect.

The *விவண்மெச்சம்* is not exclusively a gerund, being applied to any part of the verb which is not conjugated by persons, except the participles; and although I have thought fit to include all these words under the term gerund, yet, as they are of every tense, they cannot all be rendered by the gerunds of the Latins. Concerning gerunds, the author of *Nannūl* says; (Rule 24, on the verb.)

செயதுசெயபுசெயயாசெய்யுசெயதெனசு  
செயசசெயின்செயயியசெயயியர்வான்பான்  
பாககுவிவண்மெச்சம்பிறவைநதொனருது  
முககாலமுமுறைதரும

(Of the following) *gerunds* (the first) *five* (the following) *one* (and the remaining) *six* belong to the three tenses in the order of succession: that is, according to the order in Tamil grammars, the first five செயது-செயபு-செயயா-செய்யு-செயதென appertain to the past; the sixth செய to the present; and the remainder செயின்-செயயிய-செயயியர்-வான்-பான்-பாககு- to the future.

The following remarks will explain this rule:

XLIII. First. Of the twelve words here enumerated, the first five are gerunds of the preterite.

1st, செயது. This is the form used in common Tamil: thus, செயது, படித்தது, அடக்கி; &c.

2d, செயபு. This is obtained by adding பு to the common form of the imperative: thus, from (\*) இது is formed இதுபு; from உன், உன்பு; from (+) வாழ்த்து, வாழ்த்துபு; from அடக்கு, அடக்குபு; which words have

(\*) இது to be severed as a chain, rope, &c. (+) வாழ்த்து to praise.

the same force as செயது, இறறு-உண்டு, &c. The verbs வருதல், தருதல், however, do not form this gerund from their imperatives வா, தா, but from வரு and தரு, which would regularly be their imperatives according to the general rule: thus, வருபு, தருபு, for வந்து, தந்து.

3d, செயயா. This is the negative, (see No. XXX.) and is used for the positive gerund, in the same way as we stated எழு to be used for எனது: thus, (\*) எழா for எழுந்து; உண்ணா for உண்டு; கூறா for கூறி. Example:

என்றேவிடைநல்கவிதெருசியெழா  
வன்றுவயிராசசிவலகைகொடுவான்  
பொன்றுழ்ககசமபுகா முகிவி  
வின்றினிமையோர்க்கணைநதனாவ்

இரா - அதிகா - வதைப்பட - யெ,கவி.

*Permission being thus given to him, he made obeisance; and arising, he grasped his well-strung adamant bow, and clothing himself in his coat of golden mail, stood in semblance as a (threatening) cloud.—The never-slumbering (gods) trembled.*

The poet is relating, that Adicàyen, having obtained permission from Ràvan'en, his father, rises up, seizes his arms, and prepares for battle. In this passage, எழா is used for எழுந்து, and புகா (†) for புகுந்து. புகா &c. may be used in the same sense.

4th, செயயு. This is used for செய்து: thus, எழு, உண்ணா, &c. but this is inelegant.

5th, செயதென். This is obtained by affixing the word என் to the common form of the preterite gerund; as, வந்தென், படித்தென்; which have the same force as வந்து, படித்து. We stated in No. XXXIII. that the word என் is used to denote comparison: hence, the foregoing examples may also be rendered by வந்ததுபோல, படித்ததுபோல.

The verbal in ல், with the addition of உம், is not unfrequently used for the preterite gerund: thus, for கேட்டு, கேட்டலும்; for சொல்லி, சொல்லலும்; for செய்து, செய்யலும்; for படித்து, படித்தலும்; &c.

Respecting the use of the preterite gerund, I have to remark: first,

(\*) எழுதல் to arise.

(†) புகுதல் to enter.



that, when it ends in உ, as செயது, செயபு, வரது, வருபு it is usual to affix the words உனி or உடி, which signify *place*: thus, செய்துனி, செய்துடி, செயபுனி, வரதுனி, &c. These compounds have the same force as the expressions used in common Tamil, செய்தபோது, வந்தபோது, &c. which, referring to time, are rendered *when I did, thou didst, he did*; and, referring to cause, *whereas I did*, &c. Secondly, that the particle அறது, which is the same as போல், is frequently added to this gerund: thus, ஆடிபற்றது, வந்தற்றது, for ஆடினதுபோன்றது, வந்ததுபோன்றது. Example:

தீயவைசெய்தாரீகெடுதனிழறன்வின்  
வீயாதடிபுறநதற்

து.

திருவ - உச, அதி - அ, குற.

Here, உறைந்தற்றது is used for உறைந்ததுபோல்.

The meaning is: *Destruction follows evil doers even as the shadow unceasing presses on the steps of it's (substance.)*

Finally. Besides the forms used in common Tamil, such as செய்யாது, செய்யாமல்; in this dialect, we may also employ, for the negative gerund, words similar to செய்யாமை; which I stated in the other grammar, No. 177, to be properly a kind of negative verbal, and to be used as a noun. Thus, a poet, describing the streets of a certain city, says: நூலெனவழாமையோடி running, as a string, without curve.

XLIV. Secondly. The gerund of the present has only one form, செய், written also செய்ய, which is the infinitive already treated of. It is aptly rendered by the ablative absolute of the Latins, as I observed in No. 120 of the other grammar: thus, நான்கெட்கச்சொன்னான் *me audiente dixit*, -he said it in my hearing; நீகாணச்செய்தான் *te vidente fecit*, he did it in thy sight. Thus Tiruvalluven, speaking of hospitality, says:

மோப்பக்குழையுமனிச்சுகந்திரிந்து

நோக்கக்குழையும்விருந்

து.

திருவ - சு, அதி - ட, குற.

அனிச்சம் is the name of a flower remarkable for it's delicacy; on which account, the poet says:

*The Anicham flower languishes when its fragrance is inhaled, the feast languishes when the countenance (of the host) is averted.*

In this passage, the words *செய்ய*, and *செய்ய*, are used as gerunds of the present.

Further, we learn from Nannūl, that this infinitive may also be used for the future gerund; it then answers to the future participle in *rus*, of the Latins, as was explained in the other grammar, No. 123: thus, *செய்துநின்றவன்* *venite postea hoc visuri*,—*come ye after, to see this.*

XLY. Thirdly. Besides the infinitive, which, as I have just said, may serve for the future gerund, the author of Nannūl assigns to this gerund six other forms:

1st. *செயின்*, that is, the several forms of the conditional; as, *செயின்*, *செயின்*, *செயின்*, *செய்தான்*, *செய்யின்*, *செய்யின்*; respecting the formation of which mood, see No. 115 of the other grammar. In this dialect, the forms in *செய்* or *செய்*, as *செய்யின்*, *செய்யின்*, are those most in use. There is another form of the conditional, which is obtained by adding *செய்* or *செய்* to any person of any tense of the verb, or to verbals in *து*: thus, *செய்யின்மேலும்*, or *செய்யின்மேலும்*, *செய்யின்மேலும்*, *செய்யின்மேலும்*, *செய்யின்மேலும்*, *செய்யின்மேலும்*, *செய்யின்மேலும்*, &c. Thus, likewise, *செய்யின்மேலும்*, *செய்யின்மேலும்*, *செய்யின்மேலும்*. We may also, drop the *து*, and write *செய்யின்மேலும்*, *செய்யின்மேலும்*, *செய்யின்மேலும்*; or *செய்யின்மேலும்* *செய்யின்மேலும்* *செய்யின்மேலும்*, &c. The conditional is termed a future gerund, because, from the nature of a condition, it imports an action which has not taken place, nor is actually in progress, and which, consequently, is hereafter to happen: as, *If I shall salt it, it will be purified*. Thus a certain poet has, *தாழ்வரைமேலும் தருவர்காதல்* *the benevolent will give, if necessary, even their own selves.*

2d. *செய்யிய*. This is formed by affixing the termination *இய* to the imperative; thus, from *செய்*, *செய்யிய*; from *செய்*, *செய்யிய*; (\*) from *செய்*, *செய்யிய*; &c. This also answers to the participle in *rus*, of the

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(\*) The *y* being doubled, according to the rules of orthography.



Latins: இப்புதுமைகாணியவமமின, *venite visuri, hoc portentum*, --*come to behold this wonder, &c.*

3d. செய்யியர். This form is obtained by affixing the consonant *y* to the second form just mentioned : thus, காணியர், வாழியர், செய்யியர், &c. and the force of both is the same. These two varieties of the future gerund do not, however, suit all verbs, as practice will more clearly evince.

4th-வான.)

5th பான.) } The forms represented by the two foregoing terminations, are the same as the third person masculine singular of the future, செய்வான, ஆணியான, நடப்பான, படிப்பான. But when they serve as future gerunds, they are used in every person, number, and gender ; and, like the other forms, may be rendered by the Latin participle in *rus* : thus, உரைப்பான, வந்தேன, வந்தாய், வந்தான், வந்தாள், &c. thus, இவனைச் செய்வானுனை வந்தேன *I called thee to do this*. This form is not unusual in this dialect, and is common to all verbs.

6th. பாகு. This termination, added to the imperative, gives the last form of the future gerund : as உண்பாகு, காண்பாகு, தருபாகு : thus, செல்வந்தருபாகு சென் றான் *venit daturus felicitatem*.--*he came to bestow happiness*. I have very rarely, however, met with this form.

## SECTION THE SIXTH.

### APPENDIX.

XLVI. The preceding part of this work is a brief selection from the precepts which, in the copious treatise of Pavananti, occupy no less than 456 rules. This will, I trust, suffice to pave the way for the Student, to enable him to comprehend the greater part of what he will read, and to facilitate his further enquiries.

The remarks on syntax, contained in the other grammar, are equally applicable here. The chief peculiarities of the superior dialect, in this respect, were noticed, in treating of the noun and the verb.

The nature of மரபு, that is, propriety and beauty of style, is thus defined by Pavananti :

எப்பொருளைச்சொலிசெய்வாராயுயர்ந்தோர்

செயினாப்படிசெயுதனமர பே.

நன - சொல் - பொது - ஈன, சூத.

*To speak of similar matter, with like expression, and in the same style, as sages have spoken, this is propriety of speech.*

It will, therefore, be worth while for those who study this dialect, to attend diligently to the practice of ancient authors. I propose, in this appendix, to specify some instances in which these writers vary from the rules laid down in this grammar.

First. The த்து is sometimes struck out, by syncope, from the dative case of a noun ending in ம் ; so that for சிலித்துக்கு we find சிலக்கு : thus, in Chintamani, I have seen, கயக்கு put for கயத்துக்கு. The passage is :

தண்கயக்குறறட்டாதுநதாழ்சிவியிநதவியும

வண்கொடி - கொயத்துவு ம.

பதுமையாரிலம்பகம் - என், கவி.

*Flowers brought from the cool tanks, flowers gathered from the pendant branches, and flowers plucked from the graceful creepers.*

Secondly. Besides the regular forms, already noticed, the word அறம் sometimes has for it's appellative அறவோர், and for it's adjective அறவிய, (\*) In Chintamani we have, அறவியமனதராசி, &c.

Thirdly. Instead of the usual termination of the future, கேன் is sometimes used : thus, செய்கேன் for செயவேன, அடைக்கேன் for அடைப்பேன : so in Chintamani எனனுரைக்கேனோ, எனசெய்கேனோ, *what shall I say, what shall I do !* Another poet has : இடிக்கடலபெரிதென்கேனோவென்றுயர்பெரிதென்கேனோ *shall I say that the roaring sea, or my grief is the greater.*

Fourthly. We have stated, that the infinitive, which always terminates in அ, serves for every person of either number of the imperative. Some-

(\*) விசயமாதேவியார் துறவு - உகாச - கவி.



times, however, the infinitive, thus used, is made to terminate in உ, instead of ஆ: thus, in Chintamani, we find, *சநதைமாரர்க்கொழுக்கென்றான்* *he said to his parents, arise !* Here, *எழுக்கு* is put for *எழுக*, which is used in the same sense as *எழுமின*.

Fifthly. We have stated that *செய்யின*, *கிவணக்கின்*, &c. may be used for *செய்தால்*, *கிவணத்தால்*, &c.; and *செய்யினும்*, *கிவணக்கினும்* &c. for *செய்தாலும்*, *கிவணத்தாலும்*, &c. In ancient writers, we find *செய்யின*, *கிவணப்பின*, which are formed from the future, used in the same sense: thus, in Chintamani, we have, *கிவணப்பினும்பனிக்குமுள்ளம்*.

Sixthly. In ancient writers, I have frequently seen the verbal in *ல்*, with the addition of *ஆ*, used for the negative gerund, or participle: thus, the author of Silappadikaram, writes *யாவது கிவணயலா*, for *கிவணயா*, which means *without considering*; thus, Tiruvalluvar, (க, அகி - கூ குற.) *செயற்கரியசெய்கலாதார்*, where *செய்கலாதார்*, is used for *செய்யாதார்*. In Chintamani, (\*) we even find *நவிறுதார்*, for *நவிறாதார்*, from the verb *நவிலல்*, *to say*.

Seventhly. Instead of *ஆன்*, the termination of the third person, masculine singular, you will sometimes meet with *ஆன்*: thus, Camben, in his Rāmāyaṇam, in the chapter intitled *அதிகாயவதை*, has:

கண்டானவிராமனே ஆங்குவிட மா  
அண்டாடியவெங்கனாடுருவ ப்  
புண்டா ஆறுநெஞ்சுபுழுக்கமுற த்  
திண்டாடினன்வந்தசினத்திறலோன

உயன், கவி.

*The furious hero (Adicāyen) advancing, viewed the battle-field where Ramen, like a raging elephant, had sported in destruction—and with aching heart, began the fight, to be yet more oppressed.*

In the same work, a few stanzas further on:

என்றனவிராவண ஆக்கிரி யா  
எனருகவிதெனருருநாயகனும்

*Thus spoke the younger brother of Rāvanen. It is well, replied the chief.*

(\*) கேமசரியாரிலம்பகம் - ஐசா, கவி.

In these passages, we must read *candána* (\*) *enrána*, for *candán enrán*. There are many instances like these, which, as they are merely anomalies, I thought it better to advert to here, than to specify them under the heads to which they severally belong.

XLVII. In this dialect, there are a variety of particles, or interjections.

First. Of these particles, some have a meaning, and will be found in their proper places in the dictionary. One of them, *na*, I shall here notice. This particle is explained, in Nannùl, (†) to signify some good quality. It is prefixed to substantives only. If the following letter be a consonant, it is doubled, of what class soever it may be; and if it be a vowel, double *வ* must be interposed: thus, நக்குடம் = நப்பொருள = நவ்வகை = நவ்வழி = நவ்வமிர்தம்.

Secondly. Others have no meaning, and are termed, on this account, அசைச்சொல், or உகாயசை; under which head, they will be found in the dictionary. For instance, ஆவ், which we have stated, in No. XLV. to be used for ஆருவ், is sometimes a mere expletive: as, அவருளோடுவெனில், வருமாளோடுவெனில்; as also கேட்டடியால்; which are put for அவருளோடுவெனில், வருமோடுவெனில், கேட்டி, or கேள். In like manner, the word ஒரும் is without meaning, and is used only to complete the verse. Example:

அருகுவதோருமறனையொருவனை  
யஞ்சிப்பதோரும

அருவ-உயி, அறி - சு, குறி

*The fear of deceitful lusts is virtue.*

In this passage, ஒரும் occurs twice, and in both cases is a mere expletive. In the same way, the following words are added, to complete the harmony of the verse, occasionally in the middle, but more frequently at the end, of a line: ஏ, அநோ, அமம், அமமா, அனனோ, அனநே, மாதோ, மனனோ; all which are without meaning. In the verse வெண்பா, however, these are introduced only in the middle of a line, and never at the end.

(\*) It accords better with the genius of the language, to suppose கண்டான to be the verb in its usual form, and the following word to be அவிநாமன, compounded of the proper name இநாமன, and the demonstrative pronoun அவ்; the வ், which, according to the usual orthography, should be doubled, being written single, according to a rule contained in No. V of this grammar.

(†) இடைச்சொல்லியல் - உ, குறிதாம்.



## PART THE SECOND.

## OF TAMIL POETRY.

XLVIII. A religious recluse, named Amirtasàcaren, as I observed in the introduction, wrote a work called Càricei (காரிகை) which, without treating of the art of poetry, merely contains the rules of Tamil versification. The word காரிகை has three significations; *a woman, embellishment, and a kind of verse*, commonly called கவித்துறை. The work is dedicated to a woman, to whom all his precepts are addressed; it treats of verse, which may be termed the embellishment of language; and is composed throughout in the metre called கவித்துறை. On this threefold account, the author gave to his book the title abovementioned. In his introduction, he divides his subject into eight parts: viz. எழுத்தரசு, ழேர் பந்தமடி, தொடை பாவினம். First, எழுத்து, *letters*. Second, அசை, *syllables, considered with reference to feet*. Third, ழேர், *feet*. Fourth, பந்தம், termed also தவிர், *the connecting of feet with each other*. Fifth, அடி, *lines, of which a stanza is composed*. Sixth, தொடை, *the consonance of the lines in a stanza*. Seventh, பா, *the different kinds of stanza*. Eighth, இனம், *the subdivision of each kind*.

Of letters, enough has already been said: my first chapter, therefore, shall relate to feet, and the other requisites of verse; the second, to the different kinds of stanza; and the third, to the subdivisions of each kind. I shall add a fourth chapter, which shall contain a few remarks concerning the art of Tamil poetry.

## CHAP. I.

## SECTION THE FIRST.

அசை.

XLIX. The word அசை has various meanings; but is here used to signify syllables, considered with reference to metrical feet. Of அசை there are two kinds, ழேரசை, and திரையசை. ழேர், among other significations, means *that which is single*; திரை, *several things disposed in order*.

Hence, a **நேரகை** is one syllable only; and this must either be long by nature, or position; or, if short, must be the only syllable remaining, after the other **அகை**, contained in the word to which it belongs, have been scanned. For example, in the word **கண்ணாடி**, **கண்** is a **நேரகை**; because, although the syllable **க** is short by nature, yet, it is followed by two consonants: **ண** is a **நேரகை**, because it is long by nature; and **டி**, which is both short by nature, and without following consonants, is nevertheless considered as a **நேரகை**, because it is the only remaining syllable.

A **நிராயகை**, always consists of two syllables, of which the first must be short, both by nature and by prosody, and the second may be either short or long. For instance, the word **அழி** is a **நிராயகை**, of two short syllables; **மனம்** is a **நிராயகை**, of which the first syllable is short, and the second is long by prosody; and **விழா** is a **நிராயகை**, having the first syllable short, and the second by nature long. In this kind of **அகை**, then, the first syllable only is considered. If that be short, and be followed by another syllable, in the same word, the two unite, to form a **நிராயகை**: thus, in the word **வினங்கி**, **வினங்** is a **நிராயகை**, and **கி**, which is a single and detached syllable, is a **நேரகை**. But in the word **வினங்கினா**, since **கி** is not now a detached syllable, but is followed by another, in the same word, **கினா** is a **நிராயகை**, although it's last syllable is long. These observations respecting **அகை**, since they differ from our ideas, and are essential to a knowledge of the Tamil prosody, demand particular attention.

## SECTION THE SECOND.

சீர்.

L. Metrical feet are termed **சீர்**. The Tamils do not, like us, give to each kind of foot an arbitrary appellation; but, in order to have, in one word, both the designation and the example, they apply to each kind of foot the name of some tree, in which its quantity is exhibited. For instance, a foot consisting of two **நேரகை** is termed **தேமா**, which is the name of a tree, and consists itself of two **நேரகை**: and so of the rest, as will hereafter appear.



There are thirty kinds of feet, which are divided into five classes. (\*)

The first class contains those feet which consist of a single அசை, and which are, therefore, termed ஓரசைச்சேர். These are distinguished into நேரசை, which are called நாக், and திரையசை, which are called மலர்.

We can seldom make use of this class, except at the close of the stanza called வெண்பா. To these feet we may add abbreviated உ, (குற்றியலுகரம்) and they are then termed, respectively, காசு and பிறப்பு. Sometimes, though rarely, உ without abbreviation (முறதுகரம்) is added; but this can take place only when உ follows a soft or mediate letter, and not when it is joined to a rough one: as in the following குறவ்வெண்பா:

எவ்வ - துறைய - துலக - முலகததோ

உவ்வ - துறைய - தறி

திருவ - சா, அதி - சு, குற.

*It is wise to live in the world as the world lives.*

The word அறிவு at the close of the stanza, consists of அறி, which is a திரையசை, and of வு, in which the முறதுகரம் is joined to the mediate letter வ.

LI. The second class contains those feet which consist of two அசை, and which are comprised under the term இயற்சேர். They are of four kinds. First, தேமா, composed of two நேர். Second, பரிபா, composed of one திரை and one நேர். Third, கருவிளம், composed of two திரை. Fourth, கூவிளம், composed of one நேர் and one திரை.

LII. The third class contains those feet which consist of three அசை, of which the last is a நேரசை. They are included under the general appellation வெண்சேர். These also are of four kinds, which are formed by adding, to the several feet of the second class, a நேரசை expressed by the word காய்: First, தேமாவகாய, composed of three நேர். Second, பரிமாவகாய,

(\*) In the native grammars, there are only four grand divisions, depending on the number of அசை; viz. அசைச்சேர், feet of one அசை; இயற்சேர், feet of two அசை; உரிச்சேர், feet of three அசை; பெருசேர், feet of four அசை; so that வெண்சேர் and வீஞ்சேர் are comprehended in the class உரிச்சேர்.

composed of one *நிசை* and two *சேர்*. Third, *கூவினவகைய*, composed of two *நிசை* and one *சேர்*. Fourth, *கூவினவகைய*, composed of a *சேர்*, a *நிசை*, and a *சேர்*.

LIII. The fourth class contains those feet which consist of three *அசை*, of which the last is a *நிசையசை*, and these are comprised under the general term *வஞ்சிசேர்*. They, likewise, are of four kinds, which are formed by adding to the several feet of the second class, a *நிசையசை*, expressed by the word *கை*: First, *தேமாவகை*, composed of two *சேர்* and a *நிசை*. Second, *புனிமாவகை*, composed of a *நிசை*, a *சேர்*, and a *நிசை*. Third, *கூவினவகை*, composed of three *நிசை*. Fourth, *கூவினவகை*, composed of one *சேர்* and two *நிசை*.

LIV. The fifth class contains those feet which consist of four *அசை*, and which are comprised under the general term *பொதுசேர்*. These are of sixteen kinds, which are formed: First, by adding to the several feet of the second class, two *சேரகை*, expressed by the word *தண்ட*: as, *தேமாநதண்ட*, *புனிமாநதண்ட*. Secondly, by adding a *நிசை* and a *சேர்*, termed *நதுமபு*: as, *தேமாநதுமபு*. Thirdly, by adding a *சேர்* and a *நிசை*, termed *தண்ணிழல்*: as, *தேமாநதண்ணிழல்*. Fourthly, by adding two *நிசை*, termed *நதுநிழல்*: as *தேமாநதுநிழல்*.

These sixteen kinds of feet are but little used.

LV. In the use of the Tamil feet, there is a peculiarity which I think it proper to notice. In Latin, a verse would be considered loose, and devoid of harmony, if each word in it were a distinct foot: the feet of a verse, therefore, are so disposed, that, in scanning, the words are run into each other, and concatenated like the links of a chain. The cadence of the Tamil verse, on the contrary, requires, that, not only in singing, but even in reading, the close of each foot should be marked by a slight pause: so that, to read a verse, and to scan, (*அகிலம்*) are one and the same thing. Hence, although a Tamil foot may consist of several whole words, yet no word can be divided, as among the Latins, so as to belong, partly to one foot, and partly to another. This is the reason, why a short syllable, which remains alone at the end of a word, after scanning the *அசை* which



precede it, cannot be joined with one of the syllables of the next word, and form a *கிளையசை*; but, from it's being a detached syllable, must, as already stated, be considered a *நேரசை*. However, the remaining syllable of one word may be united with the following word, provided that this be preserved entire, and, in conjunction with the first, constitute exactly one foot. For example, in the word *தந்தபொருள்*, *தந்* is a *நேரசை*; *த*, which being a final syllable, might be reckoned alone as a *நேரசை*, may here be joined with *பொ*, and form a *கிளையசை*; and *ருள்* is a *நேரசை*; the two words, therefore, constitute one foot, of the kind termed *கூவின வகைய*. In the verse *பெண்பா*, this deviation from the general rule rarely takes place. If the example had been *தந்தபொருப்பன்*, we could not then have divided the word *பொருப்பன்*, taking *தந்தபொருப்* for a *கூவின வகைய*, and reserving *பன்* to form part of another foot; but *தந்த* must have been considered a *தேமா*, and *பொருப்பன்* a *புனிமா*.

There is, however, one species of verse, very rarely used, in which, as I shall hereafter explain, the words may be divided.

The terminations of cases, persons, and appellatives, are considered as distinct from the radical word, and may therefore, form part of a following foot: for instance, *ஐ* may be detached from *மவ்வைய*, *என* from *தந்தேன*, and *ஆன* from *மவ்வியான*.

### SECTION THE THIRD.

*தவிர*

LVI. *தவிர* or *பந்தம்*, is the term used to express the manner in which feet are connected to form a line. *பந்தம்*, among other significations, means *affinity*; and *தவிர* means *fetters*. This *connexion* affects only the last *அசை* of one foot, and the first of that which immediately follows.

The first mode of connexion is *ஆசிரியத்தவிர*; so termed, because, as we shall presently perceive, it is peculiar to the verse called *ஆசிரியப்பா*. It is used with the feet of the second class, *இயற்கை*; which must be so united, that a foot ending in a *நேரசை*, shall be followed by one beginning with a *நேரசை*; or, that a foot ending in a *கிளையசை*, shall be followed

by one beginning with a நிரையசை. Thus, a தேமா, or a புனிமா, must be followed by a தேமா, or a கூவிளம்; and a கருவிளம், or a கூவிளம், by a புனிமா, or a கருவிளம்.

LVII. The second mode of connexion is termed வெண்டவிரா, from it's being proper to the verse வெண்பா. It applies to the feet of the second and third classes, இயற்சேர், and வெண்சேர்; which are united according to the following rule. மாமுன்னினாயுமவிளமுன்னேருங்காயமுன்னேரும.

The word முன் means *before*, but, according to our ideas of the position of words, it must be here translated *after*. The Tamils assert that, as the verse flows on, the reader leaves behind him the portion which he has read, and has before him the portion which remains: consequently, any word or foot is said to be *before* (முன்) any other which is not so far on in the line; and vice versa. Thus, of the two words அயயாவருதி, அயயா is said to be behind, and வருதி to be before. I now proceed to explain the rule above quoted which must be understood in reference to the foregoing remark. First, மாமுன்னினாயும, that is, a foot ending in மா, of which there are two kinds, தேமா, and புனிமா, must be followed by one beginning with a நிரை; that is, by one of these four feet, புனிமா, புனிமாவகாய, கருவிளம், கருவிளவகாய. Secondly, விளமுன்னேரும, that is, a foot ending with a விளம், of which there are two kinds, கருவிளம், and கூவிளம், must be followed by one beginning with a நேர், that is, by one of these four feet; தேமா, தேமாவகாய, கூவிளம், கூவிளவகாய. Thirdly, and lastly, காயமுன்னேரும, that is, any of the four feet ending in காய, must be followed by one of these beginning with a நேர், which have just been mentioned.

LVIII. The third mode of connexion, கவிததவிரா, is proper to the verse termed கவிப்பா; and is exactly the converse of that last mentioned: so that, where a நிரை follows in வெண்டவிரா, a நேர் follows here; and where a நேர் follows in that, we shall have a நிரை in this.

LIX. The fourth mode of connexion, வருசித்தவிரா, belongs to the verse called வருசெப்பா. Besides the feet peculiar to it, which are those termed வருசெசேர், it admits also those eight which belong to the second and third



classes. This connexion requires, that all these feet should be united as in ஆசிரியத்தவிர; that is, that a நேர் should follow a நேர், and a நின் a நின்.

I shall here remark, what I shall have occasion to repeat, that the rules for connexion are strictly adhered to in the வெண்பா alone, which must be composed in exact conformity to the rule of connexion வெண்பா. The remaining modes of connexion, which occur in other kinds of verse, are by no means rigidly observed.

#### SECTION THE FOURTH.

அடி

LX. The word அடி expresses the individual lines which compose a stanza. The term பா, or பாட்டு, is not properly applied to a single verse, but signifies a stanza or a distich; since it always consists of more than one line, generally of four, but sometimes of two or three; as will hereafter appear.

There are five kinds of அடி, distinguished by the number of feet which they contain. 1st. A line consisting of two feet, called குறளடி. 2d. Of three, சிறுநாடி. 3d. Of four, அளவடி. 4th. Of five, நெடும்படி. 5th. One containing more than five feet, whether six, seven, or more, is termed கழி நெடும்படி.

LXI. In treating of the அடி, it is usual to consider it individually, and without reference to the stanza. The letter which begins a line, must begin one at least of the succeeding feet. Hence, this species of consonance is termed மோவன்; that is, commencement. This is distinguished into several kinds, each of which has its appropriate name. Thus, in the verse அளவடி, consisting of four feet, which is in frequent use and much esteemed, if this consonance fall on the second foot only, it is termed இவன் மோவன்; if on the third only, பொதிப்புமோவன்; if on the fourth only, ஒருமோவன்; if on the third and fourth, மெற்கு வாய்மோவன்; if on the second and fourth, கிழக்குவாய்மோவன்; if on the second and third, கூழைமோவன்; if on all the four feet, முற்றும் மோ

வினா. These distinctions are of little importance; but it is necessary to bear in mind, that the consonance must occur once at least in every அடி. If it comes in the middle of the line, or where there would naturally be a pause in reading, a better effect will be produced than if it falls elsewhere.

We stated, that the மோனை is the repetition of some letter. It is not, however, necessary, that the letters should be absolutely the same; it is sufficient if they be such as are considered to be consonous. The vowels which correspond in this respect, are அ, ஆ, இ, ஓ—இ, ஈ, ஏ, எ, and உ, ஁, ஒ, ஓ. This property in the foregoing vowels is not affected by their junction with consonants; so that, க corresponds to கா, கை, and கை; ச, to சே, செ, and சே, &c. Of the consonants, த corresponds to து, து to ந, and ம to ய. Thus, in an அடி beginning with த, the consonance will be just, if, in the course of it, there occur a foot beginning with த, தா, தை, or தை; or even with து, து, தை, or தை: and conversely, in an அடி beginning with து, &c. It was stated, (in No. II. fourth) that to words beginning with ய, இ may be prefixed; and therefore, although இ be not prefixed, the initial ய is still considered to be consonous with any of the following letters; ய, இ, ஈ, ஏ, எ.

## SECTION THE FIFTH.

### தொடை

LXII. தொடை is a word used to express things which are in any way connected regularly together; so that, a chain, which consists of united links; a garland, which is wreathed with flowers; a necklace, which is strung with pearls, may all be designated by the term தொடை. Hence, the word is also applied to that connexion, or consonance, which one அடி has with another in the same stanza. This is of various kinds; but that which is most in use, and which, indeed, can never be dispensed with, is named எதுவை. It requires, that the first foot of every line throughout a stanza should be consonous; and this consonance is considered to take place if, preserving uniformity in the quantity only of the



first syllable throughout the stanza, the second letter of each line be of the same class of letters and of the same quantity : (for the repetition of the first letter is considered inelegant) but if the second letter, instead of being merely of the same class, be identically the same, in each line, it is esteemed a beauty. Thus, if the first line begin with the word கருவி, I must not commence another line in the same stanza with க; but, since க is a short syllable, the other lines also must begin with a short syllable. Again, since the second syllable is ரு, it will be a beauty if ரு begin the second syllable in the other lines. This, however, is not absolutely necessary; it is enough if the second syllable be short, and begin with ர; so that, the words இரவு, திரிபு, &c. contain an ஏதுகை to the word கருவி.

If, not only the second syllable of each line in the stanza, but the whole of the first foot, with the exception of the first letter, be the same, the verse is esteemed, in proportion to the difficulty of the performance. Thus, if, where கருவி occurs in the first line, குருவி, அருவி, உருவி, &c. come in the other lines, the verse will be particularly admired.

Example of a stanza beginning with a short syllable :

மணிபுரையரும்பிவான்மீன்வடிவொடுமலர்ந்து வென்முத்  
தணிபுரையமணங்கொடென்பெய்யழகலரன் குவாடித்  
துணிபுரையிழைந்தாய் தூவிவணக்கென்றுஞ்சனம் ப்  
பிணிபுரையிணித்தநாமோபேர்திவரவாழ்துமென்பா ம்

*If the beauteous flowers, budding like gems, expanding with the brilliancy of the stars of heaven, and shedding scented honey in drops like the whitest pearls; if these fade in a day, and falling torn to the earth crumble into dust, can our bodies, blemished with the disease of birth, live for ever ?*

Example of a stanza beginning with a long syllable :

அல்லினமாரியவையநிறத்தினுள்  
சொல்லினமாததிரையிழைந்த றார்ப்பதோர்  
கல்லினமாரியககையருத்தானது  
வில்லினமாரியினவான்விலகினுள்

இராமாயணம் - பாலகாண்டம் - தாடகைவதைப்பபலம் - எடுக - கவி.

*Black as the stormy cloud, she sent forth from her hands, a shower*

of stones such as might fill up the ocean, in the time of the utterance of a word. This he opposed by a shower from his bow.

LXIII. First. The consonance எதுகை was stated to require, that, in each line, the second letter should be of the same class and quantity : I said *letter*, and not *syllable* ; because, in the word சுற்பு, for instance, the second syllable is பு, and if I merely retain it, and write தப்பு, or நடப்பு, the second letter, த, is then changed, and the consonance is, therefore, faulty. It would be better to put some word like பற்று, but best of all to use அற்பு, பொற்பு, &c.

Secondly. If the second letter be ய், and be followed by another consonant, in the same syllable, as in the word மெய்ப்பொருள், no notice is then taken of the ய்; but the ப் only is considered : so that, the எதுகை will be perfect, if we have, in the other lines, எப்பொருள், அப்பொருள், &c. But if the ய் be not followed by another consonant, in the same syllable, the எதுகை will not be thought good, unless ய், or at all events, ஐ occur in the following lines ; thus, மெய்வகை, பெய்வகை, கைவகை, மைவகை, &c. agree well in consonance ; not so the words வாய்வகை, மாவகை, &c.

Thirdly. Instances are to be found, in which the consonants ர், ல், ழ், when they happen to occur in the first syllable, are not taken into account ; but it is, nevertheless, improper to overlook them. Thus, காத்த is made consonous with பார்த்த, ஆவேறு with பால்வேறு, and மாந்த with வாழ்ந்த. The following stanza, therefore, from an ancient poet, is objectionable.

அந்தாத் துள்ளேயகங்கைபுறங்கையா	ம்
அந்தரமேபோலுமவிலவாழ்க்கை - அந்தராத	து
வாழ்க்கினறெமெனறுமகிழ்ந்மின்வரனாரு	ம
போகின்றபூவியேபோன	து

*As the palm of the hand may readily be turned outwards in the open air, so quickly mutable is domestic life.—Say not we shall live for a term.—The days of our life are as the flowers of the Pálci.\**

\* Illecebrum Javanicum—of which the soft and downy flowers are scattered by the wind.



The objection to this stanza is, that போகின்ற has been used as an எதுகை to வாழ்கின்ற.

Fourthly, and lastly. In the வென்பா alone, and in that but seldom, instead of repeating the same letter for the எதுகை, one of the same class only, is used; that is, a rough letter is made to correspond to a rough letter, and a mediate, to a mediate. Example:

தக்கார் - தகவில - ரொன்ப - தவரவ  
 ரெச்சததாற் - காணப் - புடு ம்  
 திருவ - டெ, அதி - ச, குற;

*The worth or demerit (of parents) is conspicuous in the offspring.*

Here, எச்சததால் is used as an எதுகை to தக்கார்; that is, க் is made to correspond to ச்; but this is inelegant.

LXIV. It was stated, that the quantity of the first syllable must be preserved. Remark, however, that though ஐ and ஓ are long, yet, since they are diphthongs, the first corresponds to அ before the mute consonant ய், and the second to அ before the mute consonant ஃ; accordingly, if the first line begin with one of those diphthongs, we must not, in the other lines, use a long letter, but a short one before ய் or ஃ, as the case may require. Hence, the following words are consonous: கைகை, மெய்வகை, பொய்வகை, &c. as also ஓளவியம், நவவியம், &c.

LXV. It was also stated, that each of the lines in a stanza ought to commence with a different letter. Nevertheless, as some words have various significations, it is esteemed elegant to begin all the lines with the same word, provided it have a different meaning in each line. Example:

கண்ணு - டிவருங் - கழுதாரீங் - திமிரு ங்  
 கண்ணு - டிமயில் - கள்கலா - பமொ டு  
 கண்ணு - டியெழிற் - களையா - டிநெடுங்  
 கண்ணு - டிகழ்ச்சுங் - கயமா - டினனா ல்

*The long-eyed damsel, having chosen a spot where the swarms of humming wasps sought honey, sported with the peacocks on the beautiful banks of the watery mirror (that reflected their) outspread tails, and then bathed in the sparkling waters of the fiery tank.*

Here, கண்ணாடி occurs four times: in the first line, it is கள்ளாடி; in the second, it has the force of இடம்நாடி; in the third, it is கண்ணாடி; and in the fourth, கண்ணாள்விகழ். Another Example:

நாக - நெற்றியி - னன்மணி - யோடைபொ  
 னாக - நெற்றியி - னன்மணி - யாறுபா ய்  
 நாக - நெற்றியி - னன்மலர்க் - காவப பா  
 னாக - நெற்றியி - னன்மதி - தோனறிற்றே

தேமபாவணி - பைதாநீங்குபடலம் - உஅ, கவி;

(They had now passed) the grove of Nāgās, watered by the stream which flows bearing gems from the mountain top, like the jewel-spangled frontlet that hangs on the forehead of the elephant; and now the waning moon appeared on the verge of the heavens.

In this விருத்தம், நாகம் occurs four times, with different significations. In the first line, it means *an elephant*; in the second, *a mountain*; in the third, *a tree*—the *calophyllum inophyllum*; in the fourth, *heaven*.

LXVI. Besides எதுகை, of which we have hitherto been speaking, there is another kind of consonance, which the lines in a stanza may have one with another. It is termed இயைபு, and is the rhyme at the close of lines, which is used in the poetry of the languages of Europe. This kind of consonance, however, being despised as wanting in dignity, is hardly to be met with in any species of poetry. There are still other sorts of rhyme, which, as they are very seldom used, I think it unnecessary to explain; but refer the reader, who may wish for information respecting them, to the work intitled காரிணம்.



## CHAPTER II.

பா

LXVII. A stanza of two, three, or more commonly of four lines, is distinguished in Tamil by the several names of பா, பாபடு, கவி, யாப்பு, செய்யுள். Of these, கவி, is the proper name; the rest being tropical designations. The stanza is termed பா (*stanza*), from its regularity; பா



ட்டு (*song*), from its being sung; யாப்பு (*link*), from the connexion of its parts; and செய்யுள், from its measured cadence. The பா is divided into five kinds, வெண்பா, ஆசிரியப்பா, கலிப்பா, வஞ்சிப்பா, கருட்பா. Of the first kind, which is the commonest, the most difficult in its construction, and the most esteemed, I shall treat at large; contenting myself with a brief notice of the rest.

## SECTION THE FIRST.

### வெண்பா

LXVIII. In this kind of verse are used the feet termed இயற்கை and வெண்கை, namely, those of the second and third classes, which have been already described. The stanza, however, must always end with a foot of the first class; nor is it allowable to affix ஂ at its close, as is sometimes done in other kinds of verse. The rules contained in No. LVII, for the connexion termed வெண்டவிரை, must be strictly observed. In order to explain the number of அடி, or lines required to form one வெண்பா, and the number of feet of which each அடி must consist, it is necessary to premise, that there are six kinds of வெண்பா, namely, குறள்வெண்பா, சிந்தியல் வெண்பா, நெரிசைவெண்பா, \*சுவரவெண்பா, இன்னிசைவெண்பா, பஃகுறடைவெண்பா. Of these I shall treat separately.

LXIX. First குறள்வெண்பா. This resembles the distich, since it consists of two lines. Of these, the first must contain four feet, and the second three. Example:

கண்ணுடைய - ரொன்பவர் - கற்றோர் - முகத்திரண்டு  
புணனுடையர் - கல்லா - தவ

திருவ - சூ, அதி - ஈ, குற.

*They may be said to have eyes, who acquire knowledge. — They who learn not, have (as it were) only two ulcers in their face.*

• Here the order of the feet is கூவிளங்காய், கூவிளம், தேயா, கருவின மகாய, கூவிளங்காய், தேயா, மலர். This kind of வெண்பா is sometimes without either of the rhymes ஏதுகை and மோவண, thus ;

\* This measure is also termed சமவெண்பா.

நீரின - றமையா - ஆலகெனின் - யாரியார்க்கும

வானின - றமையா - தொழுக கு

திருவ - உ, அகி - ய், குற.

*If worldly prosperity be not attainable unless the rain falls. so neither can its continuance be insured unless the heavens be (propitious.)*

Neither the one nor the other occurs in this stanza. Sometimes, though rarely, you will find three feet only in the first line, and four in the second : as,

மனததுக்கண் - மாசில - னு த

வெளிததற - னுகுல - றீர - பிற

திருவ - ச, அகி - ச, குற.

*To have the mind pure from spot, that is the standard of virtue—all besides is (empty) sound.*

மனததானு - மாநதர்க - குணர்ச

யினததானு - மினு - னெனப்படுரு - சொல்

திருவ - சயிசு, அகி - உ, குற.

*The understanding of a man hath its source in his own mind—his character among men is determined by his fellowships.*

LXX. Secondly. Passing over கிந்தியலவெண்பா, of which I shall speak last, I proceed to consider நேரிசைவெண்பா. This is the kind of வெண்பா most in use, so that, by way of eminence, it has been termed வெண்பா, simply. It consists of two குறள்வெண்பா, with one detached foot interposed, which is termed, on that account, தனிச்சொல். This must have the same ஏதுகை as the two first lines. It is followed by two other lines, either with the same ஏதுகை, or, what is more general, with another. If the தனிச்சொல், be a foot containing only one kind of அசை, for example, a தேமா, which consists of two நேர், a தேமாவகாய, which consists of three நேர், or a கருவினம், which consists of two விரை, then the stanza is termed ஸாரசிடை - நேரிசை வெண்பா : but if it be a foot containing both kinds of அசை, like the five remaining feet of the second and third classes, the stanza is then termed ஸாரசிடை - நேரிசை வெண்பா : Example.



கெய்ய-குறநீருன நி - வெருசினவே - துடகோளி னும்  
 பெய்ய - மழைமுகிலிப - பேனுவாரல் - வைய த்  
 திருளபொழியுங் - குறறம் - பல்வெனி னும் - யார்க்கு ம்  
 பொருளபொழிவார் - மேறதே - புக ழ்

*As the clouds which send forth a fearful sound, and are big with the angry thunder-bolt, are yet cherished for the rain they pour down ; so in the world, he who liberally distributes his wealth is praised, though his many crimes spread darkness around him.*

Here, since வையத் is a தனிச்சொல் consisting of two நேர், (தேமா) the stanza is called ஓராசிட்டநேரிசைவெண்பா.

எருசினு - நிலவல் - யெனக்கெதிரா - யின னுயிர்கோ ள்  
 டருசினு - ரஞ்சாது - பேயகல்க - வெருசுமதது ப்  
 பேராதுவராகத் - தனறிப - பிறர்முதுகி ற்  
 சாராவென - கையிற் - சா ம்

*Of those who oppose me, none shall ret in much-loved life. All who fear may withdraw securely. The arrows of my hand pierce the hearts of those who firmly withstand my valour—they enter not the backs of my enemies.*

Here, வெருசுமதது is the foot called கூ.விளங்காய ; hence the வெண்பா is termed ஓராசிட்டநேரிசைவெண்பா.

LXXI. Thirdly. சவவல் வெண்பா. This consists of four lines, without the தனிச்சொல். The first line contains four feet ; the second, three ; the third, four ; and the fourth, three ; all under one எதுனக. The only specimen of this kind of stanza is in the work called முதுகை, on which account, it has, by some, been termed முதுகைவெண்பா. The stanza is

துட்டாலும் - பாலகையிற் - குன்ற - தளவல் ல  
 நடடாலும் - நண்பல்லார் - நண்பல்ல க்  
 கெட்டாலும் - மேனமக்கை - மேனமக்க - னேசவரு  
 சுட்டாலும் - வெணமை - தரு ம்

எ - பா.

*Though milk be boiled, it loseth not it's flavor. Though one void of affection be immeasurably loved, no love is (returned). The illustrious, though ruined, are still great--the conch tho' burned, gives forth whiteness.*

LXXII. Fourthly. இன்னிசைவெண்பா. This usually consists of four lines, of which, the first three contain each four feet; and the fourth, three feet. They may all come under one ஏதுகை; or, by couples, under two ஏதுகை. Example:

இனதுகோ - லனதுகோ - லெனதுகோ - லெனது  
பினதையே - நினதது - கூறறமென - நென னி  
யொருவுமின் - நீயவை - யொலும - வகையா ன்  
மருவுமின் - மாண்டா - ரற ம்  
நாலடிநானூறு - அ. ஏடு - அறனவலியுறுததல-க, பா.

*Say not to-day, or that day, or any day; but reflect that death is ever standing behind you. Eschew evil, and with unceasing endeavours adhere to virtue; ordained by sages.*

Sometimes it consists of lines of the same measure as the above, but without an ஏதுகை; repeating, at the end of each line, the word with which that line commenced. This variety is termed ஒருஉத்தொடை. Example:

மழையினநி - மாநிலத்தாரிக - கிலவில - மழையுந்  
தவமுளா - நிலவழி - யிலவிலித - தவ மு  
மரசுளா - நிலவழி - யிலவில - யரசு னு  
மில்வாழ்வா - நிலவழி - யி ல்

நானமணிககடிகை - ச அ, பா.

*If rain fail the inhabitants of the earth suffer: where no penitents are found, the rain falls not; penitence is not performed where there is no king, and kings reign not where civil society does not exist.*

It may also, like the second kind of வெண்பா, consist of one line of four feet, one of three, and a தனிச்சொல்; all having one ஏதுகை; then a line of four feet, and one of three, without any ஏதுகை, thus:

பொருள் - வெணடி - பொருளபொழிக - பினறனககே  
சோப - பொருளவெணடி - நீதொழிக - பாருளிமே ன  
மனனினபம - வெணடி - வாய்க்க - துயரின மை  
வெணடி - வெருளி - விட ல்



*If thou covetest fame, distribute riches. If thou desirest the riches which follow a man into future existence, flee from sin in this world. If thou wishest the highest and most permanent delight, practise virtue. If thou wouldst be free from sorrow, repress anger.*

Lastly. It may have the first line of four feet, the second of three, the third of four, then a தனிச்சொல் ; after which, follows the fourth line, of three feet ; all comprised under two ஏதுகை. Example :

நிலஞ் - ஈவணத்தன்ன - கீர்மை - தயைநிலைத	தே
ஞாலந் - தந்நென்றோம் - நடடிலலார் - பூமணமு	ம
பூஞ்ஞையும - பொன்னு - மணியோவியு - மாமன்	ஞே
நாமடைந்த - சீர்க்கெல்லா - நட	4

*As the nymphoza inhabits the water-springs, so dwells philanthropy in (the heart of) the benevolent. If they who are devoid of love should give the whole earth, what avails it? As sweet odours grace the flower, as the spark of brilliancy glitters in the splendid jewels and never-fading gems, so is love the grace of all our virtues.*

Of these four varieties of இன்னிசைவெண்பா, you will sometimes meet with the first, but hardly ever with the others.

LXXIII. Fifthly. பஃஞ்ஞடைவெண்பா. This contains more than four lines, (அடி) having five, six, or even a greater number. Of these, the last must always have three feet, and the rest four ; the whole under one, two, or more ஏதுகை. Scarcely a single example of this kind of வெண்பா, is to be found.

LXXIV. Sixthly. சிந்தியல்வெண்பா. This consists of three lines. It may either, like நெரிசைவெண்பா, have under one ஏதுகை, the first line of four feet, the second of three, and a தனிச்சொல் ; these being followed by a line of three feet, under another ஏதுகை, in which case, it is called நெரிசைச்சிந்தியல்வெண்பா : Or, like இன்னிசைவெண்பா, it may have two lines of four feet and one of three, without a தனிச்சொல் ; and coming either under one ஏதுகை, or under two : or, instead of this, each line may have the ஒருஉத்தொடை already described. In either case, it is termed ; இன்னிசைச்சிந்தியல்வெண்பா. The சிந்தியல்வெண்பா, like the பஃஞ்ஞ

வெண்பா, is very little used. I shall, therefore, content myself with giving an example of the variety termed நேரிசைச்சிறப்பல்.

ஆனிற்மவே - முயினு - மநிற்சை - வாபயநத  
பாநிற்மவே - நல்ல - பல்குலத்தோர்  
நானிலியின

வேறெனினு - செயறநே - வேறு

*Tho' the colour of cows be various, yet the milk they yield differs not in colour : tho' nations be many and of various habits, is the virtue they practice essentially various?*

LXXV. Thus much of the வெண்பா ; a kind of verse which the natives consider so difficult, that they have named it *the tiger of poets*. At the present day, very few can be found sufficiently skilled in the rules relating to it, even to scan a வெண்பா ; much less to compose one : although, by us, the difficulty may be overcome by the study of a single hour.

It is to be remarked that, in the வெண்பா, not only are all the rules which have been laid down respecting it's metre to be strictly observed ; but a more than ordinary attention must be paid to elegance and conciseness in the diction. The thoughts should, in the style of the epigram, be pointed ; and ought to be so artfully involved, that, although the meaning of the individual words be known, there should still remain something to be discovered. I shall give an example ; not perhaps, the best that might be adduced, but the first which presents itself : it is a குறவெண்பா, from the poet திருவள்ளுவன்.

உருவுகண் - டெளளாமை - வேண்டு - முருளபெருந்தோர்  
கச்சாணி - யனா - ருடைத

சூய - ஆதி - எ, குற.

Which may be literally translated thus : *Despise not a man on account of his appearance ; for there are some who may be compared to the linch pin in the axletree of a mighty car : i. e. there are persons who, though mean in their appearance, are yet useful and necessary to the state ; just as the linch pin of the axletree, though rudely formed, is yet highly useful, and a necessary appendage to the carriage. If this pointed turn be wanting, the வெண்பா should, at least, have something striking in,*



the sentiment : like the following instance, taken also from Tiruvalluvar :

அறத்தினுடைய - காக்கமு - மிலவெ - யதவெ

மறத்தவி - னூஉங்கிலவெக - டெக

சு, அதி - உ, குறி.

*There is no profit greater than virtue, and no loss greater than is sustained by forsaking it.*

## SECTION THE SECOND.

### ஆசிரியப்பா.

LXXVI. This kind of verse, which is also called அகவல, admits, properly, the feet of the second class, termed இயற்றேர்; and the connexion called ஆசிரியத்தவெ. Besides the feet peculiar to it, it admits those of the third class, வெண்கேர்; and, occasionally, of the fourth class, the two kinds, தேமாங்கனி and புளிமாங்கனி; and besides the connexion proper to it, it admits those termed வெண்டவெ and வஞ்சித்தவெ. The number of lines, or அடி, in each stanza, is not defined; nor is there any settled rule for the number of feet requisite to each line. Observe, however:

First. That if, while the other அடி consist of four feet, the last but one consists of three only, the stanza is called கேநிசையாசிரியப்பா.

Secondly. That if the first and last அடி consist of four feet, and the intermediate lines consist, by pairs, of two or of three feet, the stanza is termed இவண்குறளாசிரியப்பா.

Thirdly. That if all the lines consist of four feet, the stanza is called கிலமண்டிலவாசிரியப்பா.

Fourthly. That if, not only all the lines agree in the number of their feet, but the matter be so arranged, that they may be transposed at pleasure, and still preserve the metre and the sense entire; the stanza is then called அடிமறிமண்டிலவாசிரியப்பா. I subjoin an example of the last mentioned kind:

சூல் - பம்பிய - சிறுகான் - யாதே

சூரா - மகளி - ராரணவ - கினை

வார - வெனிவே - யானரு - சுவவே

சார - ரூட - சீவர - லா                      தே

*Oh thou who dwellest on the mountain's side, come not by the road where the tangled rattan skirts the silvan stream, and where the nymphs (who devise) mischief and inflict evil abound. I dread thy journeying on that road.*

Finally. The author of Càrigei remarks, that, in this kind of verse, எ may be added, with excellent effect, at the close of the stanza.

### SECTION THE THIRD.

கலிப்பா.

LXXVII. This kind of verse admits two feet of the class இயற்சீர், namely, கருவிளம, கூவிளம; all the feet of the class வெண்சீர், especially those which begin with a வினா; and, of the class வஞ்சிசீர், the feet termed தோமாயகனி and புனிமாயகனி. Besides the connexion கவிததவினா, which is proper to it, it admits also those called ஆசிரியததவினா and வெணடவினா. It consists of four lines, of four feet each. Example:

செவ்வப்போர்க - கதக்கண்ணன - செயிர்ததெறிநத - சினவா   ழி  
முல்வதததார் - மறமனனார் - முடிததவியை - முருகப   போ  
யெவ்வதீர் - வியனகொணமு - விடைததததயு - மதியமபோன்  
மல்லலோக - கெழிப்பாவன - மருமம்பாய்ந் - தொளிதத   தே

*The keen Chacram furiously thrown by the angry eyed warrior after severing the crowned heads of heroic kings decked with jasmin wreaths, sunk and disappeared in the forehead of the powerful and mighty elephant, like the moon entering a dense immeasurable cloud.*

The work intituled Càrigei describes many varieties of this metre; which, as they are now almost obsolete, I do not think it necessary to mention; but refer the reader to that treatise, for information on the subject.



## SECTION THE FOURTH.

வஞ்சிப்பா.

LXXVIII. This metre, besides the feet which are proper to it, viz. those of the class வஞ்சிச்சீர், admits all the other classes; and though the mode of connexion proper to it, is that termed வஞ்சித்தணி, it admits also all the other modes already described. The stanza may contain any number of lines, not less than three; and these must be either குறையடி, lines of two feet, or மீதடி, lines of three feet. As this kind of verse is now hardly known, even by name, it is unnecessary to say more respecting it.

## SECTION THE FIFTH.

மருட்பா.

LXXIX. The term மருட்பா is derived from the word மருள், signifying *confusion*, because, in this kind of verse, the வெண்பா and the ஆறியப்பா are intermixed. The stanza begins with two lines of the measure வெண்பா, and the remainder is of the measure ஆறியப்பா, of which the number of lines is not limited. This metre is very little used, and, unlike the other kinds, has not those subdivisions of which I proceed to treat.

## CHAPTER III.

இனம்.

LXXX. The word இனம் means *consanguinity*, and is used to express those kinds of verse which, being subdivisions of the foregoing, may, therefore, be said to bear a sort of relationship to them. These subdivisions are three, தாழிசை, துறை, விருத்தம், which, according to their application to the several kinds of verse, are termed as follows:

வெண்டாழிசை - வெண்டுறை - வெளிவிருத்தம்  
 ஆசிரியத்தாழிசை - ஆசிரியத்துறை - ஆசிரியவிருத்தம்  
 கவித்தாழிசை - கவித்துறை - கவிவிருத்தம்  
 வருசித்தாழிசை - வருசித்துறை - வருசிவிருத்தம்

I propose to treat of these subdivisions in the present chapter.

## SECTION THE FIRST.

தாழிசை.

LXXXI. A succession of three stanzas, of any kind, each of which has its several lines ending with the same word (\*) as the corresponding lines of the others, is usually termed தாழிசை.

First. A succession of three similar stanzas, each of which contains three lines, equal in the number of their feet, and terminating, respectively, with the same word as the corresponding lines of the other stanzas, is called ஆசிரியத்தாழிசை. Example:

பாமபு - கவிருக - கடல்கடைந்த - மாமாயன்  
 ஸங்கும - மாணுள் - வருமே - லவனவாயிள்  
 ஆம்பலந் - தீங்குழல் - கேளா - மோதோழி  
 கொலவியஞ் - சாரற் - குருந்தொசித்த - மாமாயன்  
 எலகிரம் - மாணுள் - வருமே - லவனவாயிள்  
 முலவியந் - தீங்குழல் - கேளா - மோதோழி  
 கனறு - குணிராக - கனியுருத்த - மாமாயன்  
 இனறுநம் - மாணுள் - வருமே - லவனவாயிற்  
 கொன்றையந் - தீங்குழல் - கேளா - மோதோழி  
 சிலப்பதிகாரம் - இரதிராவிழ் - காலை - ஆசிரியர்குரவை.

*If the mighty Māyē (Vishnu) who churned the ocean, using the snake as his churning rope, should come hither amidst our herds, shall we not hear the sweet āmbel pipe sounded by his mouth, O my friend?*

(\*) This correspondence in the terminations of the lines is not indispensable. No mention is made of it in Carigei; and Besché himself, in his *Tonnul Vilacam* states it to be optional. See the fifth line in each of the examples quoted in No. LVI. and No. LVII.



*If the mighty Māyen who tore down the (false) Corundu tree in the field near our garden, should come among our herds, while the sun is up, shall we not hear the sweet mullei pipe sounded by his mouth, O my friend ?*

*If the great Māyen who whirling the young calves as sticks, knocked down with them the fruits (from the trees) should this day come hither amidst our herds, shall we not hear the sweet condei pipe sounded by his mouth, O my friend ?*

LXXXII. Secondly. A succession of three similar stanzas, each of two lines, of which the second contains a greater number of feet than the first, and having the several lines of each stanza ending with the same word as the corresponding lines of the others, is termed கவிததாழிசை. Example :

கொய்திவனை - காதது - குளவி - யடுக்கததெ	ம்
பொயதற் - சி துருடி - ல - வாரனீ - யையநலமவேண்டி	ன்
ஆய்திவனை - காதது - மருவி - யடுக்கததெ	ம்
மாயதற் - சி துருடி - ல - வாரனீ - யையநலமவேண்டி	ன்
மென்றிவனை - காதது - மிகுபூ - கமழ்சோ	லை
குன்றிற் - சி துருடி - ல - வாரனீ - யையநலமவேண்டி	ன்

*We watch the reaping of the Tinei near the verdant hill. If you would be happy with us, come not, O Sir, to our crowded cottage.*

*We watch the winnowing of the Tinei, near the vernal hill. If you would be happy with us, come not, O Sir, to our sheltered cottage.*

*We watch the tender Tinei on the hills where the groves abound with scented flowers. If you would be happy with us, come not, O Sir, to our humble cottage.*

LXXXIII. Thirdly. A succession of three similar stanzas, each with four lines of two feet, and having the several lines of each stanza ending with the same word as the corresponding lines of the others, is called வருகிததாழிசை. Example :

மடபபிடியை - மதவேழம்  
 தடகுகையால் - வெயின்மறைக்கு  
 இடைசூர - மிறநதாரீக கே  
 நடக்குமென் - மன்னேகா ண்  
 பேடையை - யிருமபோதது த்  
 தோகையால் - வெயின்மறைக்கு ங்  
 காடக - மிறநதாரீக கே  
 நேடுமென் - மன்னேகா ண்  
 இரும்பிடியை - யிகல்வேழம் ம்  
 பெருங்குகையால் - வெயின்மறைக்கும்  
 அருஞ்சூர - மிறநதாரீக கே  
 விருமபுமென் - மன்னேகா ண்

*My thoughts go along with him who is journeying through the fiery desert, where the male elephant with his long proboscis shades the gentle females from the burning sun.*

*My thoughts seek him who is journeying in the wilderness, where the peacock with his outspread tail shades the pea-hen from the burning sun.*

*My thoughts long for him who is journeying through the burning desert, where the mighty male elephant with his great proboscis shades the gentle females from the burning sun.*

LXXXIV. Fourthly. The தாழிகை which is formed from the வெண்பா, and which is termed வெண்டாழிகை, or வெள்ளொத்தாழிகை, is a single stanza. Like the சிறுபா, it has the two first lines of four feet, and the third of three. It ends like the வெண்பா, but does not conform to the connexion வெண்டாழி. Example:

ஈனபி - தெனறு - திய - சொல்லார்  
 முனபு - கினறு - முனிவு - செயயார்  
 அனபு - வேண்டு - பவ ி

*They who desire affection will speak no ill, nor stand in angry opposition : this they will consider real friendship.*

Besides these varieties of தாழிகை, others, for each kind of verse, are



enumerated in the work called Càrigei, but as they are all very little employed, it would be loading the subject with useless matter, to describe them, at the present day. The name and cadence of the தாழிசை are sometimes applied to a kind of metre, of which the proper appellation is கழிநெடிலடிவிருத்தம், and of which I shall presently treat.



## SECTION THE SECOND.

துறை.

LXXXV. Of this kind of metre, the variety termed கவிததுறை is the only one which is much used and esteemed ; to it, therefore, I shall confine my remarks. This kind of stanza consists of four lines, under one எதுகை; and always takes எ at it's close. Each line has five feet, of which the first four must be among these six, தேமா, புளிமா, கருவிளம், கூவிளம், தேமாங்காய, புளிமாங்காய. The fifth foot should invariably be either a கருவிளங்காய, or a கூவிளங்காய. On this foot, the consonance மோவண் ought to fall; and this is indispensable to the beauty of the line, even though there be a மோவண் or some other foot. The connexion of the feet can only be that termed வெண்டவண்; which, however, does not here, as it invariably must with the வெண்பா, affect the commencement of one line with reference to the ending of that which precedes it; but only regards each, individually considered: thence, although the lines in this metre must end in a காய, they need not therefore commence with a நேரசை.

This metre is distinguished into two varieties, depending on the number of syllables in the line. If the stanza begin with a syllable, long either by nature or by prosody, each அடி will contain sixteen syllables; and the stanza is termed நேரசைக்கவிததுறை. If the stanza begin with a short syllable, each அடி will contain seventeen syllables, and the stanza is then termed நிராயசைக்கவிததுறை. These two varieties are commonly termed நேர்பதிஞ்சு and நிரைபதினேழு. If the line contain only the feet abovementioned, and the வெண்டவண் be observed, it will necessarily

consist of one or other of these two numbers of syllables. The கவிததுறை, then, like the வெண்பா, admits of no deviation from the rules prescribed for its construction : both these kinds of metre are, therefore, difficult ; but they are held in proportionate esteem. I subjoin, by way of example, a கிளையகைகவிததுறை, that is, one of seventeen syllables, in which I have comprised all the foregoing rules :

ஒடையேநீர் - வெண்சீ - நியற்சீர் - வருமுத - விரிஞ்சீ      ஈ  
கடையே - யிடையிறா - வெண்சீராய - வெண்டவிக - காததடி நான்  
குடையே - கடையாயக - கடைமோவன - நானகடி - யோரோதுகை  
நடையே - கவிததுறை - யாமெனக - கறஞார் - நவினறன      ரோ  
தொன நூலவிளகம - யாபபதிகாரம - உரையக, சூத.

In the treatise entitled Càrigei, the term கவிததுறை is also applied to a stanza consisting of four lines, which are under one எதுகை, and are similarly constructed நெடிவடி, that is, lines of five feet. It is now confounded with the விருத்தம். Example :

ஒனனா - ரஞ்சம - வண்சீவன - யஞ்சா - வுநிநனனா      ற்  
சொனனார் - சொல்லிம - பாவுரை - யஞ்சாச - சுடர் மெயப்ப  
மனனார் - மனனார் - கோலொளி - யஞ்சா - விரியாப      பூ  
வனனார் - செடஞ - சாவினி - வெனனா - வறியார்யா      ஈ  
தேமபாவணி - முடிஞூடடுபபடலம - எட்டு, கவி.

*Who is ignorant that death fears not the strong bow dreaded by enemies,---nor the works in verse or prose of such as have made all learning their own,---nor the splendour of the king's sceptre, sparkling with innumerable refulgent rays,---nor the beauty of such as resemble the unexpanded flower ?*

For the sake of distinction, this kind of stanza is called காபடியககவிததுறை ; while that of which we first spoke, is termed கடவொககவிததுறை, or simply கவிததுறை.

### SECTION THE THIRD.

விருத்தம்.

LXXXVI. The விருத்தம் is the metre in which all the great poetical



narrations are composed ; and it is, therefore, more extensively used than any other. It is distinguished into several kinds, all which contain four அடி, or lines, under one எதுகை. If each line is of three feet, the stanza is termed வருகிவிருத்தம் ; if of four, கவிவிருத்தம் ; if of four, with a தனிசொல் after each line, வெவிவிருத்தம் ; if of more than five feet, as six, seven, or a greater number, ஆகிரியவிருத்தம். These terms are not now in use, but the several species of stanza are named from the length of the அடி. (see No. LX.) which compose them. Thus, if the lines consist of two feet, the stanza is superscribed குறளடிவிருத்தம் ; if of three, நெடடிவிருத்தம் ; if of four, ஆளவடிவிருத்தம் ; if of five, நெடிவடிவிருத்தம் ; if of more than five, கந்நெடிவடிவிருத்தம்.

LXXXVII. The விருத்தம் admits all kinds of feet ; but those of the fifth class, பொதுச்சேர், (see No. LIV.) are very seldom used. The இயற்சேர், வெண்சேர், and வருகிச்சேர், and, of the last mentioned class, those especially which end in விளங்கனி, are the feet most commonly employed: This kind of verse has no தவிர, or connexion of feet, appropriated to it: we are merely told, that the stanza should always contain four lines, equal both in the number of their feet, and in metre. In what this equality of metre consists, I have not been able to ascertain from any author ; nor were any of the learned whom I consulted, able to inform me: for they themselves do not read their verses, but repeat them in a kind of recitative; so that, according to their account, they perceived this equality of the metre by their ear, a mode which appeared to me difficult for foreigners, and too unscientific for so elegant an art as poetry. Thus much, however, I remarked, that, in the விருத்தம், none of the rules for connexion were regularly observed: for instance, a foot ending in a கேர் was followed, indiscriminately, either by a கேர் or a நிகை ; so also with a நிகை : and, in the same stanza, one line would have a நிகையகை, where another had a கேரகை, and contrariwise ; notwithstanding which, the lines corresponded in cadence. Yet, if I myself connected the different feet together as I chose, only preserving the proper number, the line was lame, and out of time. I remarked further, not only that stanzas which were exactly equal in the number of their feet, were different in their cadence, but that the change was marked in their books by the

word வேறு, *different*: the words சந்தம், or வண்ணம், which signify *cadence*, being understood. The different kinds of விருத்தம் which may be obtained by diversifying the cadence, are so numerous, that the poet கம்பன் has introduced, in his Rāmāyaṇam, no less than eighty-seven varieties; although, in the construction of his stanzas, he has, for the most part, confined himself to lines of four, five, or six feet. After considerable pains and study, I at length succeeded in discovering the cause of this diversity.

LXXXVIII. The varieties of cadence do not depend exclusively, either on the number of feet in the line, or on their connexion (தவிர்); but on the diversity of the feet themselves. In order to explain this, it becomes necessary to class the feet in a different order from that observed in chapter I. Omitting, then, the sixteen feet termed பொதுச்சேர், since they are rarely used, the rest may be arranged as follows:

The first class consists of the feet which end in மா, தேமா, புனிமா:

The second, of those which end in விளம்; கருவிளம், கூவிளம்.

The third, of those which end in காய்; தேமாகாய், &c.

The fourth, of those ending in மாங்கனி, தேமாங்கனி, புனிமாங்கனி.

The fifth, of those ending in விளங்கனி; கருவிளங்கனி, கூவிளங்கனி.

From the various ways in which these five kinds of feet are connected, arise the several varieties of cadence, and as the mode of connexion may be constantly altered, the changes of cadence, or சந்தம், will be proportionably numerous. For instance, in the அளவடிவிருத்தம், each line of which contains four feet, if you use only the two kinds of மா, and of விளம், you may connect them in fourteen different ways; thereby producing an equal number of cadences: some of them, however, will not be very pleasing to the ear. Again, in the நெடிவிருத்தம், the lines of which contain each five feet, these two kinds of feet may be arranged in thirty different ways; and so on, according to the number of feet employed. On this principle, it is so easy to invent new சந்தம், that, whilst those who are unacquainted with it, applaud the poet Camben, because, in his Rāmāyaṇam, which contains 12,016 stanzas, he has introduced



87 varieties of cadence, I, in my poem Témbàvāni, which contains only 3,615 stanzas, have, without any difficulty, made 90 variations. It would, indeed, have been easy to give a different cadence to every stanza; but this could not have been done with propriety, as the same cadence is usually preserved through ten, fifteen, or more stanzas.

LXXXIX. With these introductory remarks, I proceed to lay down the following rules:

Rule 1st. After the first line of the stanza is composed, the same class of feet, and the same arrangement of them must be preserved in the other three; so that, if, in the first line, we have மா, in the corresponding place, in the other lines, we cannot use விளம, nor காய், nor கவி, but only மா: and so of any other foot. To this rule there is no exception.

XC. Rule 2d. Feet of the same class may, in general, be interchanged, without affecting the cadence; so that, if, in one line, we have தேமா, we may use புனிமா in the corresponding place in any other line of the same cadence, even though it be in the same stanza. In like manner, கூ. விளம may be used to correspond to கருவிளம, &c. This rule applies invariably to the four feet of the third class, வெண்சீர். In the other classes, there are exceptions, as I shall hereafter explain. In the mean time, the following example will serve to illustrate the two rules already laid down.

சிறைபதி - தேரினன் - நீய்ப்பெய் - விலகினன்

பிறைபதி - முடியின்ன் - பெயர்செய் - வாகையன்

னறைபதி - தொடையின்ன் - னனிபன் - மன்னவந்

இறைபதி - தாளின்ன் - மொந்தன - நெருகினன்

தேம்பாவணி - சோசுவனவேற நிபபடலம் - ஈடயக, கவி.

*On that day (Adoni-Zedec) the lord of the winged chariot, the warrior whose bow scattered fire, the crescent crowned monarch, the renowned conqueror decked with garlands of everlasting perfume, at whose feet bowed innumerable tributary kings, was sore vexed, and brought low.*

The first line of this விருத்தம் contains four feet, in the following order: விளம, கிளம, மா, விளம; and this order is exactly adhered to in the remaining lines. For, passing over the first foot, which, on ac-

count of the எதுகை, cannot be changed, we find, that the second foot in the first and fourth lines is கூ.விளம; and in the second and third, கருவிளம; and that the third foot in the first and fourth lines is தேமா, and in the second and third புளிமா. As the corresponding feet, throughout, though not exactly the same, are of the same class, the cadence remains unaltered. I subjoin an example, in which feet ending in காய் are used :

வேனெர் - நிறுவி - வேசநெர் - விநிநது - திவனத - மயிர்செவியா  
 னானே - ரொழுகிப - பிணக்குபடை - யுதட்டு - நாம - பெழ்வாயான்  
 கானெர் - நெருங்கித - தெங்கிவநெர் - கழுநீள - சிவந்த - தாடி - யினான்  
 ருனே - நிலமா - சொருங்குவினதந - தாங்குங் - குக்கு - முகவ - டவான்  
 தேமபாவணி - குணங்குமந - திரப்படமை - ஏ, கவி.

*Like a spear erect stood the ape-faced (demon) with hair-filled ears broad as those of an ass, with open mouth felid from the lumps of carrion that dropped from his lips, with a long and red beard close-tangled like the forest underwood, and stiff as the leaves of the coco-palm, himself a matchless mass of impurity.*

This விருத்தம் contains six feet, in the following order; மா, மா, காய், மா, மா, காய். The second foot in each line is புளிமா; the third foot in the first and third lines is கூ.விளங்காய; in the second, புளிமாவகாய; and in the fourth, கருவிளங்காய; the fourth foot in the fourth line is தேமா; in the other lines, புளிமா; the fifth foot in the second line is தேமா; and in the rest, புளிமா; lastly, the sixth foot in the first and fourth lines is கருவிளங்காய, in the second line, தேமாவகாய; and in the third line கூ.விளங்காய. Here, according to the foregoing rules, four varieties of feet ending in காய் have been used promiscuously, without affecting the cadence of the stanza.

XCI. Observe, First. In this kind of verse, a certain license is allowed in the measure of the feet: a syllable short by nature, which, coming before a double consonant, is, therefore, long by prosody, may still be joined with another syllable, to form a நிராயகை. Thus, in the first விருத்தம் of the two just quoted, instead of சிறைபதி, we might substitute சிறைகொண்ட or சிறையுற்ற, without altering the cadence. But a syllable longer by nature, can never be considered as short; so that, we cannot



substitute a காய் for a விளம், and கிறையாந்த for கிறைபடு. It may be observed, that, if this were done, the two feet would not be of the same class; and the cadence would, consequently be destroyed.

XCII. Secondly. In rule the 2d (XC.) it was stated, that, although the corresponding feet in the different lines of a விருத்தம் need not, in general, be exactly the same, it was, nevertheless, requisite that they should be of the same class. There is, however, a variety of this metre, called *harmonic*, in which, the species of feet is altogether disregarded, and a certain musical flow, termed குறிப்பு, is alone considered. The following is an example:

அணியுடன்றபரி - பரியுடன்றகரி - கரியுடன்ற - கோடியணியுதே ி  
மணியுடன்றதனு - தனுவுடன்றகவின - கவியுடன்ற - கறைமவிதர ப்  
பிணியுடன்றவம - மருடன்றவுட - லுடலுடன்ற - வுயிர்பிரிதர ப்  
பணியுடன்றருய - வுருடன்றபடை - படவுடன்ற - மறையரசுஞல்  
தேமபரவணி - சோசுவனவெற நிபபடலம், கூடக-கவி.

*The horses chafed on their bits—The elephants were rendered impetuous by the horses—The cars decked with flags were violently propelled by the elephants—The bows tinkled with their bells—The arrows were shot forth from the bows—The blood gushed from the arrow wounds—The battle fiercely raged—The bodies were sore-smitten in the battle,—The souls separated and fled from the bodies—thus the pious chief (Joshua) high raised on his jewel-decked chariot, vanquished the opposing hosts.*

Here, no regard has been paid to the species of feet employed, but only to the குறிப்பு; of which, the variety used in this stanza, is exhibited in the following formule : (\*)

தன தன ந் ததன - தன தன ந் ததன - தன தன தந்ததன - தன தன.

In this kind of metre, care must be taken, that the corresponding letters in each line be of the same class; for if, where in one line there is a soft consonant, we were to employ, in another either a mediate or a rough letter, or a syllable long by nature, although the prosody might not be

(\*) The several varieties of குறிப்பு are, like the different kinds of feet, expressed by certain formule, in which the metre of each is exhibited.

affected, the harmony would evidently be destroyed. There is no defined limit to the number of these குறிப்பு, that may be interspersed through a poem; but every one must use his own judgment in introducing them only where they will have a good effect. In the poem Bārādam, they abound even to a disgusting degree. The author appears to have exhausted his labor in the search for words adapted to the harmony, and to have paid no regard to the selection of his thoughts and expressions. Indeed, a person who makes frequent use of harmonic verses, must necessarily sacrifice the sense to the sound. It is best, therefore, to introduce them sparingly, and merely for the purpose of embellishing a subject which seems to require a musical versification. Camben, we see, has done this in his Rāmāyaṇam, and in Chintāmaṇi this kind of verse does not occur on more than one or two occasions.

XIII. Thirdly. There is another kind of விருத்தம் termed *semi-harmonic*, in which it is enough, if, where a long syllable occurs in the first line, the corresponding syllables in the other lines be also long, either by nature or position; nor is it material to what classes the corresponding consonants belong. Moreover, the first foot may begin either with a நேரசை or a நிராயசை. Example :

காரடைந்துளி - வாவியைக் - காத்தபு      ள்  
 நீரகனறுவி - நிற்பது - காண்ப      ரோ  
 ரோடைந்துளி - மானிடர் - செய்யற      ள்  
 ஞாடைந்துளி - தோமோடு - மாறறுவா      ள்  
 தேமபாவணி - குலுவகுமநதிர்ப்படலம், நய - கவி.

*Shall the bird that frequents the replenished pool, be found on it's banks when the water is gone? Man assailed by adversity will exchange for sin the virtues which he practised in prosperity.*

In this stanza, it appears, that the succession of long and short syllables is alone observed, and that the corresponding letters are of different classes. The cadence too, would have been the same, if the lines had commenced with a நிராயசை, as முகிலடைந்துளி, &c. This is the metre in which, as was stated in No. LV, the words may be divided, in order to form feet; as is shewn in the foregoing instance.



XCIV. Fourthly. There is another kind of விருத்தம், in which a still smaller degree of harmony is required. In this, it is only necessary, that the harmony should fall on particular feet: thus, in the விருத்தம் already quoted (\*) (சிறுபதி &c.) the third foot in each line is a மா, and, as we there explained, might be either a புனிமா or a தேமா: but as the final syllable of that foot, in the first line, is long by position, it cannot, consistently with the harmony, belong by nature in any of the other lines. Again, the fourth foot is a கூவிளம்; and we cannot, therefore, so long as we would preserve this harmony, employ a கருவிளம் in the fourth foot of any of the other lines; although, as in the stanza referred to, we may use it in other feet. Thus, also, in the விருத்தம் cited in No. LXII:

(மணிபுரை-யருமபி-வானழி-வடிவொடு-மலர்ந்து-வெணமுத-தணிபுரை&c.) the harmony falls on the third and sixth feet, which are தேமா; and for which, therefore, புனிமா cannot be substituted: but in the second and fifth feet புனிமா and தேமா will equally suit the cadence. I think it unnecessary to dwell longer on this subject, as a little practice will render it familiar.

XCV. Fifthly. In the celebrated poem Chintamani, I met with a singular kind of விருத்தம், of which several persons, well skilled in verse, endeavoured to discover the proper cadence, but without success: for the lines, or அடி, were not similarly constructed; and (contrary to a rule lately given,) (†) where, in one line, there was a மா, for instance, in another there would be a விளம், or a காய்; and vice versa. At length I perceived that the விருத்தம் was composed in strict conformity to the connexion வெண்டவொ. I proposed, therefore, that it should be recited as a வெணபா, and we found this to be the proper cadence. I subjoin an example taken from Chintamani.

வினகோத - வண்ணன - வினாததும்பும் - பூம்பிண்டி - த்  
தேவகோத - முக்குடைக்கீழத் - தேவர் - பெருமாவண

(\*) In No. XC.

(†) See No. LXXXIX.

தேவர் - பெருமாவணத் - தேனார் - மலர்சித

றி

நாவி - ன்விற்றுதார் - வீட்டுலக - நண்ணு

ரோ

கேமசரியாநிலம்பகம் - நுயன், கவி.

*They who fail to strew mellifluous flowers before the chief of gods, whose hue is of the swelling ocean, who rests beneath the triple canopy under the odorous blossoming Pindi, they who praise not with their tongue the chief of gods, will ne'er attain the seat of bliss.*

Here the first foot in the first and second lines is a தேமாங்காய், and in the third and fourth lines a தேமா; the second foot in the first line is a தேமா, and in the other lines a காய்; the third foot in the first and fourth lines is a காய், and in the second and third lines a தேமா; lastly, the fourth foot in each line is a காய். It will also be seen that the வெண்பா, or connexion, proper to the verse வெண்பா has been here employed.

In this stanza, the two first lines come under one எதுகை; after which, the last half of the second line is repeated in the beginning of the third; and this, with the fourth, comes under another எதுகை. This mode is also used, though rarely, in other kinds of விருத்தம், as has been done in the one quoted in No. XC. beginning அடல்வண்ண, &c. (\*). The singular kind of விருத்தம் of which we are now speaking, ought to be very sparingly employed. I have never met with it but in the Chintāmani, the author of which uses it but three times, and then only when he introduces some one singing the praises of the Deity: on no one of these occasions has he exceeded the number of three விருத்தம்.

XCVI. In the poem Bāradam, I have met with another kind of விருத்தம், in which the எதுகை occurring in the beginning of each of the four

(\*) This stanza is not to be found in No. XC, nor in any other part of this work. It occurs in Tēmbāvani.

அடல்வண்ணத் - தருள்வெள்ள - மாரீந்தொழுக - மலர்செயுங்

கடல்வண்ணத் - தெவ்வுழிநுந - தேற்றறருங் - காவல னே

தேற்றறருங் - காவலெனச் - சேர்ந்தவிந்தன - கமலத் தா

தேற்றறருங் - சிந்தையவ - நீகழிவி - நண்ணு ரோ

கருவிரையனமாட்சிப்படலம் - நாயக, கவி.



lines is repeated in the middle, where we should otherwise have the மோவண ; so that, instead of four ஏதுகை, the stanza contains eight. Example:

வெங்கதிரை - யுண்டமதுப - பங்கயமு - னிலமிர ண  
 டங்கலர்நத - தொத்தலரு - மங்கைமுகத - தோரிருக ண  
 பைங்குயவிர - தமமையிரு - செங்கமலவ - கொய்தெனவி  
 ரங்கையொடு - கண்டவி - நங்கையமு - கினறன ளே

*Two eyes bloom in woman's face like two Nilams budding in a lotus that absorbs the burning sun beams. The woman wept, and wiping her eyes with her hands, it seemed as though two red lotus flowers were plucking two tender Nilams.*

## SECTION THE FOURTH.

### APPENDIX.

XCVII. In treating of Tamil metre, I have hitherto considered lines with regard, as well to their internal structure, as to the mode in which they are combined in stanzas; and have explained the connexion and the consonance which they require. I shall now say something regarding the consonance of one stanza with another.

A stanza, or செய்யுள், when it is detached, like our epigram, is termed முதற்கச்செய்யுள். But if several stanzas are connected in a series, either from their treating of one subject, or from their being the work of one author, like the epigrams of Martial with us, and the Cural of Tiruvalluvan in Tamil, the poem is termed தொக்கிவஞ்செய்யுள். If several stanzas, or distichs, describe one entire action, the poem is called குகச்செய்யுள். Lastly, if, as in the epic poem, &c. they describe several actions, connected by unity of subject, the poem is termed தொடர்வஞ்செய்யுள்.

XCVIII. Of the last mentioned kind, there is a subdivision called சொற்றொடர்வஞ்செய்யுள். It consists of stanzas so connected with each other, that the following one commences with the same syllable,

word, or words, with which the preceding ended. Hence, this kind of consonance is termed *அந்தாதி*, which means *from the end the beginning*; and it is not unfrequently employed, in the several varieties of *வெண்பா*, *கவித்துறை*, *விருத்தம்*, &c., to assist the memory. Example, from the work called *Vēnbāpāttiyeḷ*.

மதிகொண்ட - முக்குடைகீழ் - வாமன - மலர்ந்த      தா  
 மதிகொண்டு - நாளாந - தொழுது - துதிக்கொண்ட      ட  
 பல்குதிராவே - லுண்கண்ணாய - பாட்டியவர்க - கடடுரைப்பன்  
 ரெல்லுலகின் - மீது - தொகுத      து.

*Ever worshipping and praising the flowery feet of Vāmen, seated under his moon-like triple canopy, I will declare to the world, fully but concisely, oh damsel whose eyes are like sharp radiant spears, the poetic art.*

தொகுததுதாத - மங்குல - சொல்லெழுத்துத - தானம  
 வருத்தபா - லுண்ட - வருணம் - பகுத்தநா      ட  
 டப்பாக - கதிகண்டென் - நீரைநதின் - நன்மையிலை      ச  
 செப்புவதா - முன்மொழியின்      சீர்.

*It is a rule that in the first word the ten following characteristics should be found united—good omen—precision of meaning—an unequal number of syllables—an initial of the proper order—of the proper gender—of the right nutritious quality—of the proper caste—of the right star—of the proper animal class—of the right order of feet.*

சீரொழுதுதுப - பொன்புத - திருமணிரீர் - திவகனசொ      ற்  
 கார்பருதி - யாவண - கடலுடைந - தேர்மலர்      மா  
 கவகை - நிலம்பிறவுறு - காண்டகைய - முன்மொழிக      கு  
 மங்கலமாரு - சொல்லின்      வகை  
 வகையுளி - சேர்தல &c.

*The following words and their synonymes are of good omen to appear as first words—சீர் - ஏழுத்து - பொன் - பூ - திரு - மணி - ரீர் - திவகன - சொல் - கார் - பருதி - யாவண - கடல் - உலகம் - தேர் - மலர் - மா - கவகை - நிலம் - பிறவுறு.*

The work consists of a hundred *வெண்பா*, which are all connected in this manner.



## CHAPTER IV.

## OF THE ART OF TAMIL POETRY.

## SECTION THE FIRST.

## OF POETICAL DICTION.

XCIX. The Tamils apply the general term இலக்கணம் to those works which contain the theory of any science, and இலக்கியம் to the models of their ancient writers in the several kinds of composition. Of the former, there is none which treats of the theory of poetry; my remarks, therefore, are deduced from its practice, as exhibited in the latter.

One branch of the art of poetry is the diction, for if this be not appropriate, we shall have mere metrical prose, not poetry. The Tamil poets, as I proceed to shew, use the genuine language of poetry; for,

C. First; they very rarely mention any object to which they do not couple some ornamental epithet: Thus, when they speak of a tree, they describe it either as green, or loaded with flowers, or shady, or majestically large, or as having all these qualities. Again, they never name a mountain, without representing it as rising among woods, or watered by fountains, or decked with flowers. Sometimes indeed, they employ this kind of embellishment to such an excess as to render the meaning obscure.

CI. Secondly. They are exceedingly fond of metaphorical expressions, such as உள்வயிற்றாந்தவாள், *a sword glutted with blood*. Thus, in Chintamani, describing an amusement, where a number of chiefs are discharging their arrows at a wild boar brought from the mountains, the author says of a particular arrow.

புலவியபொறியைமோததுபுந்நகொடுதஜிடடதனறே.

மணமகனிம்மபகம் - அயநு, கவி.

*Scenting the thick bristles (as it glanced along them,) it pursued its flight.*

If I should hereafter have sufficient leisure, it is my intention to make a collection of these expressions from their best authors, and thus to form

a Tamil Parnassus: it will, therefore, be sufficient in this place, to apprize the reader, that the Tamil poets are extremely partial to figurative language; on which account, they very frequently employ a strain of uninterrupted allegory. In describing the life of a penitent, for instance, they compare it to a battle, or to the culture of land. The following example is taken from Chintamani. Speaking of charity, the author says,

உவாமுத - விரவல்க - குடைமை - யுய்த்தவ ன்  
கவாண் - முதற - கூபடிய - கைக - மானையா ற்  
நுவாவிவண் - யடைகரை - தயங்கு - சிதைதீ ன்  
அவாவெனு - முடைக - லடைக்கப்பட்ட தே.

குணமாவையாநிலம்பகம் - கூயெ, கவி.

which may be thus rendered: *Virtue was the boundary to a raging sea of troubles, which was broken down by avarice: charity again repaired it with a mound of gold, heaped up by the hands of the poor.*

CII. Thirdly. The Tamils, then, make frequent use of allegories; and a poem in which this kind of ornament is used, is called சித்திரகவி a picture-like poem. In their application of this figure, their extreme passion for hyperbole often leads them into extravagance. Thus, when they would extol a hero, they constantly compare his shoulders to a mountain. In the poem நெகிந்தம், (\*) the author, celebrating Tamiyēnti, the consort of his hero, says, that the god Brama, when about to create her form, (†) despising the elements of this world, took his materials from the concave surface of the moon; thereby leaving a scar, which is still apparent.

(\*) The name of the poem is, properly, நடைதம், which is the Sanskrit word नैवेद्यம், written according to Tamil orthography. This, being in the neuter gender, signifies the poem in celebration of king நெகிந்தம்; the king's appellation நெகிந்தம், is a derivative, formed according to the rules of Sanskrit grammar, from the name of his kingdom, கிந்தம். [See Wilkins' Sanskrit Grammar, Rule 882.]

(†) The passage alluded to, speaks only of the face of Tamiyēnti. See அன்னததைததுகுவிட்டபலம் - யசு, கவி.



CIII. Fourthly. Like all the nations of the East, they delight in similes ; but those which they employ are, not unfrequently, strained, and such as the better judgment of Europeans would not approve. At the same time, they often make them a vehicle for moral instruction ; and this is esteemed a peculiar excellence. For instance, in Chintàmaṇi, the author says of a crop of rice ;

செல்வமே - போற்றவன் - திருவித் - தேர்ந்தநூற்  
கெவிசேர் - மாந்தரி - விதைஞ்சிக் - காய்த்த வே  
மாடஞ்சிறப்பு - ஓயா, கவி.

*The blade, when green, rears up its head, like a base man who possesses wealth ; but when it is ripe for the harvest, it is inclined, like the head of the wise. Again, Camben, in his Rāmāyaṇam, when relating how Rāmen slew a giantess named Tādagei, says :*

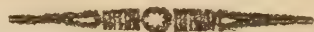
சொல்லொகருங்கடியவேகச்சுஞ்சாங்கரியசெம ம  
ல்லொகருமவடிவததாணமேஷ்விடுதலுமவயிரக்குன்ற க்  
கல்லொகருநெருசிற்தகதாபபுறங்கழனறுகல்லா ப்  
புல்லொகருநல்லொச்சொன்னமறையென்பபோயிற்றகதே  
இராமாயணம் - முதல் பாகம் - எ - வது - தாடகைவதைப்பபலம் -  
எயா, கவி.

*Against the giantess, whose face wore the semblance of night, Rāmen discharged an arrow, swift as speech, and flaming as fire ; which pierced her adamant breast, and, indignant of delay, pursued its flight : so pass away the divine commands from the ears of the wicked. Similar instances are frequently to be met with.*

CIV. Fifthly. In the Tamil poets we find many good instances of the figure hypotyposis, or vision, in which the subject is placed before the eyes in minute and faithful description.

The limits of my work do not admit of my adducing many instances. I shall only advert to one among several which occur in Chintàmaṇi. The author places before your eyes a raging elephant which, impatient of control, carries death and destruction through the city, till he is caught and mounted by Sívagen himself, who, by his skillful management and by the awe which royalty inspires, subdues his fury, and,

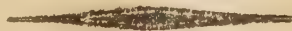
after guiding him whither he chooses, conducts him at last to the post, where he is bound and secured. The passage will be found towards the end of Canagamâleiâr---Ilambacam.



## SECTION THE SECOND.

### OF POETIC FICTION.

CV. The Tamil poets indulge in the boldness of fiction, and employing their fancy on the actions of their deities, pay little regard to the laws of nature. The learned have been at much pains in defending Homer, who has, on one occasion, introduced a horse speaking: but the Tamil poets constantly attribute the power of speech to animals. In the poem Negizhdam, the principal agent is a swan, whom Nalan, the hero of the story, employs as his ambassador. In their use of this license, however, they are so consistent, that a fiction employed in one place, is connected with those which follow; and they insert them so skilfully, that the vulgar look upon the dreams of the poets as real histories: and hence the numerous false notions which are prevalent in this country. Fiction appears to have some dependence on episode, which poets generally employ as a vehicle for their own conceits. Episodes are very frequently introduced by the Tamil poets, and with such art, that they seem not so much to be sought for, as to arise naturally out of the subject. Camben uses them to excess in his Râmâyānam, where he relates no less than one thousand and eighty stories, which are almost all introduced by way of episode.



## SECTION THE THIRD.

### OF INVOCATION.

CVI. The Tamils maintain, that every kind of poem should commence with an invocation. They too, like us, have their Parnassus;



which, as I have already mentioned, is called Podiyamalei, and is a mountain in the south of the peninsula, near Cape Comorin. According to tradition, it was there the rules for the grammar and poetry of this dialect were first invented, by a devotee named Agattiyan. (\*) It is remarkable that they have neither an Apollo nor muses. Their goddess of science, or, if I may so term her, their Minerva, is called Saraswati. To her, poets are supposed to be indebted for their skill and inspiration; on which account, she has received the following titles: கவலைமகள், சொற்குழத்தி, பனுவலாட்டி, ஞானமுத்தி, நாமகள், இசைமடநதை, வாக்காள, &c. She is frequently invoked by poets in the commencement of their works: thus, தண்டியலங்காரம் begins;

சொல்லின்குழத்திமெல்லியவிவனைய டுட  
சுந்தைவைத்தியமபுவல்செய்யுடகனியே &c.

*Meditating on thy delicate feet, oh thou sovereign lady of eloquence, I will treat of the ornaments of poesy.*

It is more usual, however, to invoke some other of their divinities. That every poem should commence with an invocation, is an established rule, from which no deviation is allowed.

CVII. On the subject of invocation, the precepts which have been laid down, are numerous (†) and absurd.

(\*) Agastya. SANSK.

(†) The rules on this head are ten, called the தசம்பொருத்தம், of which Beschi has only mentioned four, although it is evident that he was well acquainted with the rest, because in No. XCIX, he quotes the stanzas of Venbàpattiyel, in which the whole are enumerated. It may be worth while to supply what the author has omitted on this curious, though unimportant, subject. The ten rules are:

1st. மங்கலம்பொருத்தம். See No. CVII. Rule the first.

2d. சொற்பொருத்தம், an uncommon word, one having many meanings, or one obscured by a violent change of letters, is not to be used as the commencing word.

3d. எழுத்துப்பொருத்தம். The commencing word must consist of three, five, seven, or nine letters; but not of one, two, four, six or eight: a vowel, a consonant joined with a vowel, and a mute consonant, are each reckoned as one letter.

4th. தானப்பொருத்தம். There are five தானம், பாலதானம், குமரதானம்,

There are three treatises, the work of different authors, which are exactly similar both in title and subject, being named பாட்டியல், that is, *the essence of poetry*. They differ only in the kind of verse in which they are respectively composed, one of them being written in வெண்பா, another in கவிதாநாறு, and the third in யிருத்தம. They treat almost exclusively of invocation; respecting which, they lay down the following rules :

First. Some word must be selected, by which the poem and invocation are to commence, and the following twenty-three are assigned for this

---

இராசதானம், முப்பத்தானம், மரணதானம் : to each of these, certain vowels are assigned, viz. அ, ஆ to பாலதானம் ; இ, ஈ, ஐ, to குமரதானம் ; உ, ஁, ஒ, to இராசதானம் ; எ, ஏ, to முப்பத்தானம் ; ஓ, ஔ, to மரணதானம். The first vowel, (whether joined with a consonant or not,) both of the hero's name, and of the commencing word of the poem, must belong to one of the first three தானம்.

5th. பாற்பொருத்தம். Gender is attributed to the letters : all the short letters are male ; and all the long, female. There is, however, another mode of classing them, by which the twelve vowels are considered male ; consonants joined with vowels, female ; and mute consonants and ஆயதம், neuter. If the leading character of the poem be a male, the first letter of the invocation should be among the male class ; if a female, of the female class. The neuter letters, according to the second mode, must never be used in the initial syllable. Little stress is laid upon the observance of this rule.

6th. உண்டா. The four vowels அ, இ, உ, ஏ, and the seven consonants க, ச, த, ந, ப, ம, வ, are called அமுதெழுத்து, and are to be used in the first syllable : யா, யோ, ரா, ரோ, வா, வோ, னா, னோ, the consonants ய, ர, வ, ன, occurring in those combinations, the உயிரளபெடை, and the ஒற்றளபெடை, மகாக்குறுக்கம் and ஆயதக்குறுக்கம் are called நருசெழுத்து, and are not to be used in the first syllable.

7th. வருணப்பொருத்தம். See the text, No. CX.

8th. நாற்பொருத்தம். See the text, No. CVIII.

9th. கதிப்பொருத்தம். The nine letters அ, இ, உ, ஏ, க, ச, ட, த, ப, which are called தேவர்க்கி ; and ஆ, ஈ, ஁, ஏ, வ, ரு, ன, ந, ம, which are called மக்கி, are to be used in the initial syllable ; ஓ, ஔ, ய, ர, வ, ன, ற which are called விவகினகி ; and ஐ, ஒ, உ, எ, ன, which are called கரகர்க்கி, are not to be used in the initial syllable.

10th. ஊற்பொருத்தம். See the text, No. CXI.



purpose: திரு, மணி, பூ, திவகன, ஆணம, சொல், சீர், எழுதது, பொன, தேர், புனல், கார், புயல், நிலம், கவகை, மணி, உலகம், பரி, கடல், யாவின், பருதி, அமுதம், புகழ். Every poem ought to begin with some one of these words, or its synonyme. Accordingly, Irāmāyaṇam begins with உலகம், Tandiyalangāram with சொல், and Venbāpāttiyel with மதி, which is the same as திவகன. I have observed, however, that some authors of the first repute have not conformed to this rule. The poem Chintāmaṇi begins with the word மூவா, which the commentator explains by முடியாத, and Pavaṇanti commences his Nannūl with மலர்தலையுலகின, where மலர் is not used in the sense of பூ, but is a participle from the verb மலர்தல்; so that the commentator explains the word to mean, *the extended surface of the earth &c.* In like manner, Silappadigāram begins with the word குணவாயில், which answers to கிழகரு. The same observation applies to many of the best Tamil poets.

CVIII. Secondly. The Tamil poets pay a superstitious regard to the twenty-seven constellations. These, in order, are :

அசுவினி	மகம்	மூலம்
பரணி	பூரம்	பூரடம்
கார்த்திகை	உத்திரம்	உத்திராடம்
உரோகணி	அதம்	திருவோணம்
மிருகசீர்டம்	சித்திரை	அவிட்டம்
திருவாதிரை	சுவாதி	சதயம்
புனர்பூசம்	விசாகம்	பூட்டாதி
பூசம்	அனுடம்	உத்திராட்டாதி
ஆயிவியம்	கேடடை	இரோவதி

To each of these they allot several letters, in the following manner :

அ-ஆ-இ-ஈ-கார்த்திகை	கோ-கோ - கௌ - பூசம்	ஞா - ஞோ - ஞோ-அவி டடம்
உ-உள-ஏ-ஏ-ஐ-பூரடம்	ச-சா-சி-சீ - - இரோவதி	த-தா - - - - - சுவாதி
ஒ-ஒ-ஒ-உத்திராடம்	ச-சூ-செ-சே-சை-அச	தி-தீ-து-தூ-தெ-தே
க-கா-கி-கீ-திருவோணம்	சுவினி	தை-விசாகம்
கு-கூ- - - திருவாதிரை		தொ-தோ-தௌ-சத யம்
கெ-கே-கை - புனர்பூசம்	சொ-சோ - செள-பரணி	

ந-நா-நி-நீ-நு-நூ-அ-ஆ	பு-பூ- - - - -அத்தம	யா- - - -உத்தாடடாதி
டம்	பெ-பே-பை-பொ-போ-	யூ-யோ- - - - -மூலம்
நெ-நே-நை-கேடடை	பெள-சித்திநா	
நொ-நோ-நௌ-பூட	ம-மா-மி-மீ-மு-மூ-மகம்	வ-வா-வி-வீ-உரோகணி
டாதி	மெ-மே-மை-ஆயிநியம்	வே-வே-வை-வௌ-மிரு
ப-பா-பி-பீ-உத்திரம்	மொ-மோ-மௌ-பூம்	கசீநடம்

CIX. This being premised, look for the constellation which answers to the first letter in the name of your hero, and for that which answers to the first letter in the word with which your invocation begins : then reckon from one to the other, both inclusive, the number of constellations, according to the order in which we first enumerated them, observing, however, that, after you have counted the first nine, if there be so many, you must not go on to the tenth, but begin again with unity. So, likewise, if you should arrive at a second nine. If the number thus obtained, be one, three, five, or seven, the two constellations are said *not to accord with each other* ; but if the number be two, four, six, eight, or nine, they do accord. Thus, the hero of the Iràmàyaṇam of Camben is named Iràmen, and the invocation commences with the word உலகம். Now, the constellation answering to the letter இ is கார்த்திகை, and that which answers to உ is பூராடம். Reckoning from கார்த்திகை to பூராடம், and leaving the first nine out of the account, the number which remains is nine ; consequently, according to the foregoing rule, the two constellations in this case accord. This accordance is termed நாட்பொருத்தம், or நட்சத்திரப்பொருத்தம்.

The preceding rule, it will be observed, is sufficiently absurd ; and is probably founded in superstition.

CX. Thirdly. The Tamils attribute the invention of the several letters of their alphabet to the following deities : the twelve vowels to Brúma ; க, ங, to Siven ; ச, ஞ, to Vishnu ; ட, ண, to Subbramanien ; த, ந, to Dévëndren ; ப, ம, to Sírien ; ய, ர, to Chandren ; (for they consider the sun and moon to be deities, and worship them as such,) ல, வ, to Yamen, the god of death ; ழ, ள, to Varūnen, Neptune ; ற, ள,



to Cupéren, Plutus. This being explained, our authors proceed to state what letters are applicable to each caste. To the Brahmans they assign the letters furnished by பிரமா, சிவன, விஷ்ணு, and சுபபிரமணி யன ; namely, the twelve vowels, and க, க், ச, ச், ஞ, ஞ் : to kings, the letters furnished by தேவநதூன, the sun, and moon ; namely, த, ந, ப, ம, ய, ர : to the mercantile caste, the letters furnished by the god of death, and Plutus ; namely, ல, வ, ற, ன : to the வேளாளர் : the letters furnished by Neptune ; namely, ழ, ள : to the other castes, all the letters are common, except the vowels. On this head, the preceding remarks, with other information of still less importance, may be seen in the works named Pàttiyel, which I have already mentioned. A brief notice of them appears to me quite sufficient in this place.

CXI. Fourthly. They next lay down rules regarding the foot with which the invocation should begin. To this purpose they allot eight கணம், of which four are considered good, and four evil ; obviously from superstitious motives. Those which are considered good, are :

First ; a foot consisting of three நேர், that is, a தேமாங்காய் ; which is termed இநதிரகணம், and augurs exaltation to the hero of the poem.

Second ; a foot consisting of a நிரை and two நேர், that is, புவிமாங்காய் ; which is termed சநதிரகணம், and augurs everlasting life.

Third ; a foot consisting of three நிரை, that is, கருவினங்கனி ; which is termed நிலக்கணம், and augurs all kinds of happiness,

Fourth ; a foot consisting of நேர் and two நிரை, that is, கூவினங்கனி which is termed நீர்க்கணம், and augurs a continuance of happiness. These four are called நற்கணம்.

The four which are considered evil, are called தீதுகணம், and are as follows :

First ; a foot consisting of two நிரை and a நேர், that is, கருவினங்காய் ; which is termed அநதிரகணம், and implies that the days of the hero's life shall be shortened.

Second ; a foot consisting of two ரேர் and a நிரை, that is தேமாங்குனி ; which is termed வாயுகணம், and implies loss of wealth.

Third ; a foot consisting of a நிரை, a ரேர், and a நிரை ; that is, புளிமாங்குனி : which is termed தங்கணம், and portends diseases.

Fourth ; a foot consisting of a ரேர், a நிரை, and a ரேர் ; that is, அவினங்காய : which is termed குறியகணம், and portends that the hero's fortitude will forsake him. It is needless to remark, that all these rules have their origin in the grossest superstition.

## SECTION THE FOURTH.

### OF THE DIFFERENT KINDS OF POETRY.

CXII. 1st. Purāṇam. The word புராணம் properly signifies *anti-guilty*, but is here used in the sense of *history*. Those works, however, which the Tamils term புராணம், have neither the form, nor the truth, of history. They abound in fables, and are composed in poetry ; being written in the kind of verse called விருத்தம். They differ from the epic poem, because they do not so readily admit of the introduction of episode, description, and other ornaments employed in that kind of composition.

CXIII. 2d. Epic poems, which they distinguish by the name of Cāviyam, Cāppiyam, and also Seyyul. In these compositions, they do not follow the rules prescribed by the Latin critics : they generally take up the narrative, or fable *ab ovo*, at the beginning. It is also an invariable rule, after the invocation, and the statement of the subject, to open the poem with a description of the hero's country, and of the capital where he is supposed to have reigned or flourished ; and these are represented in the most favourable colours ; not such as they are believed to have been, but such as the poet chooses to describe them. In this description, the rains which descend in the mountains, the streams which flow from them, and the consequent fertility of the country, never fail to have their place. These poems are divided into chapters, which are



termed Saruccum, but more frequently Padalam, and occasionally Ilambacam. This last term is used when each chapter is appropriated to the relation of one complete event, such as a marriage or a victory. The poem Chintamani is divided into chapters of this kind. If the poem is of considerable length, the whole is divided into books, which they term Cādam; and each book is subdivided, as before, into chapters. The Rāmāyanam is divided into seven Cādam, or books; and contains 128 Padalam, or chapters.

CXIV. 3d. They have a kind of elegy, which they denominate Ulā, or Málei, consisting of குறள்வெண்பா, which, as we explained in No. LXIX, may be rendered *distich*. I have there stated, that when a குறள் stands alone, it must always end with a foot of the first class; that is, with a நாளர், a மலர், a காசு, or a பிறப்பு: but since, in the species of poem which we are now describing, many குறள், or distichs, are joined together, this kind of foot is only used at the close of the elegy; all the other distichs ending, not with a final foot, but with one belonging to either of the two classes இயற்கை, or வெண்கை. Moreover, the several குறள் are linked together by the foot termed தனிச்சொல், which must come under the எதுகை of the குறள் which immediately precedes it.

The elegy, then, is constructed in the following manner: a line of four feet, one of three feet, then a தனிச்சொல்; the three under one எதுகை: a line of four feet, one of three, then a தனிச்சொல்: the three under one எதுகை, as before: and so on, to the last குறள், which must contain one line of four feet, and one of three; the third foot in the last being either a நாளர், a மலர், a காசு, or a பிறப்பு. In this kind of poem, the rules which have been for the Venbā must be strictly observed; and although all the feet of the இயற்கை class may be employed, yet, those called கருவினம and கூவினம are rarely used. The usual number of distichs, or Cūrali, is either 70, or 100, or 200. I shall give, as an example, a version or brief paraphrase, of the first psalm of David.

தீயோ - குளாகேளான - நீயோர் - வழ்ச்செல்லா ன  
 நீயோர் - முறையோதான - செல்வோனே - - - - - தூயமலற்ச  
 சொல்லொன்றே - தேட்கததான - சோரா - தூரப்பக ற்  
 செல்லொன்றே - சூழூணர்வான - செல்வோனே - மொல்லென்பபர ய  
 நீர்முகததுப - பொய்யா - நிறைகனிகொய் - கொம்பொப்பர ன  
 கார்முகததுப - பாசிவியுங் - காய்நதுதிரா - - - - - சீர்முகதது  
 மாசிலலோர்க - செல்லா - மயக்கமற - வாழ்வா மே  
 யாசுளனோர்க - கீப்பமுயோ - வனறனறே - - - - - யேசுபெறக  
 காமமுதற - பறமுதலாற் - கால்சுழறறுந - தூசியெ ன்  
 நாமமுத - லற்றழிவார் - நச்சறிவார் - - - - - வீமயிகத  
 தீர்வையிடு - நாவிற - சிதைந்தேங்கி - நல்லவரு ட்  
 சோர்வையுறத - தாமயிரிநது - சூழ்நதுவிரவார் - - - - - போர்வையில்  
 தூயோர் - நெறியறிவான - சூழாள்வான - கேடுகுகு ந  
 தீயோர் நெறியறிவான - - - - - சேர்நது

Observe, that, although the தனிச்சொல் here comes under the எதுகை of the preceding குறள், it is connected, in signification, with the குறள் which follows.

CXV. 4th. Parani. A kind of poem, which, like the last, consists of a succession of couplets, but differs from it, in wanting the intermediate தனிச்சொல், and in having its lines of equal length. The lines are constructed according to the rules for the விருத்தம், and consequently, neither the connexion of the feet, nor their number, is fixed, and frequent use is made of the குழிப்பு.

The remarks on the விருத்தம் are equally applicable to this kind of poem; the only difference being that, in the விருத்தம், each stanza must consist of four lines, and in this, of two.

CXVI. 5th. Calambacam. A sort of poetry, in which the author mixes at pleasure all these kinds of verse: அகவல், வெண்பா, கலிப்பா, வருசிப்பா, மருட்பா, தாழிசை, துறை, விருத்தம். This variation in the measure, renders the composition pleasing to the ear, but difficult to those who compose or recite it.



CXVII. 6th. Ammānei. This kind of poem is so little esteemed, that those who value themselves on their poetical character, universally despise it; the consequence of which is, that no example of it is to be found in any ancient author of repute. It consists of couplets, the component lines of each coming under one *பத்துகை*, and being of the kind termed *அளவடி*, that is, lines of four feet. These feet may be of the classes *வெண்கீர்* and *இயற்கீர்*, but the two species *கருவினம்*, and *கூவினம்*, are hardly ever used. With regard to the connexion of the feet, it is considered best to conform to *வெண்டவிர*: this rule, however, is not so absolute but that it admits of occasional deviation. The natives do not compose these verses on any settled principle, but only by ear. In order to relieve the wearisomeness of a monotonous cadence, they often introduce two or three intermediate lines, of the measure *விருத்தம்*, in which they state briefly the subject on which they are about to enlarge. The diction ought to be perfectly familiar; and, on this account, it is usual to abstain from the bolder and more poetical tropes and figures, the use of which is so frequent in other kinds of poetry. Accordingly, fiction and episode are considered inadmissible. This kind of poem is employed in recounting the histories or lives of their deities, princes, &c.; and, like the epic poem, commences with an invocation, and then enters at large upon the praises of the country and city of the hero.

CXVIII. 7th. Of the remaining kinds of poetry, there are two called Vannam and Sindu, which are in very frequent use. The *வண்ணம்* consists of eight equal stanzas, each of which is termed *கவல*: as, *முதற் கவல*, *இரண்டாமகவல*, &c.

The first stanza contains an invocation of some deity, and his praises; the second describes the kingdom of the person whom it is intended to celebrate; the third and fourth contain his name and praises; and the four remaining stanzas treat of his women, and here they generally introduce observations highly offensive to delicacy.

All the stanzas should be equal, and they are constructed with reference, not to metre, but to harmony, the degree of which depends on the

pleasure of the poet. The harmony should occur three times in every கவி. Each stanza closes with a deep tone, which they term தூங்கல்; and so on, through the eight கவி. The ஏதுகை, however, is not repeated eight times, but only four; namely, in the first, the third, the fifth, and the seventh கவி. The other கவி must have the consonance called குமாவண; that is, each must begin with the same letter as the one which immediately precedes it.

CXIX. 8th. Sindu. This contains four stanzas, the first of which is preceded by a short intercalary line, called பலவையம், which is repeated before each of the others. Of the four stanzas, the first is shorter than the rest, and is distinguished by the name அதுபலவையம். The other three are similar to each other in every respect; and, like those mentioned in the last number, are not formed by any rule, but with such degree of harmony as the writer pleases. In this kind of poem, besides the ஏதுகை, it is common to use the இயைபு; which, as has been explained in No. LXVI, is that consonance of verses which depends on similarity in their termination. The சிந்து is reckoned so low an order of poetry, that the learned think it beneath them to recite it.

CXX. Dramatic poetry is so completely disregarded, that the ancient writers have left us neither models of it, nor rules for its composition: the natives are, nevertheless, extremely fond of dramatic representations. Short comedies are termed கூத்து, while tragedies and tragi-comedies are called நாடகம், and, on the sea coast, வாசகபர. These are all written in various kinds of verse; among which, the சிந்து is constantly introduced. In representation, they are always accompanied with singing and dancing; but they display no higher degree of skill or contrivance than is sufficient to please the vulgar and to excite mirth: to search for any art in them, would, therefore, be a useless attempt.

In conclusion, I have to observe, that, in speaking of the superior dialect, or செந்தமிழ், authors subdivide it into three kinds, comprised in the term முத்தமிழ், that is, *the three sorts of Tamil*. Each kind has its separate name: the first is called இயற்றமிழ், or *prose Tamil*; the











second, இசைத்தமிழ், or *poetical Tamil*; the third, நாடகத்தமிழ் or *the Tamil of the drama*. This remark will suffice to show, how far they are correct, who maintain, that the higher dialect ought to be termed the *poetical* dialect.



